

best of bowie }

Contains all 39 songs from the hit album,  
plus bonus song. Arranged for piano &  
voice, with guitar chord boxes.

A collage of four different faces of David Bowie, arranged in a 2x2 grid. The top-left face has red hair and a red apple over its mouth. The top-right face has dark hair and a serious expression. The bottom-left face has light blue eyes and a slight smile. The bottom-right face has brown eyes and a slight smile. The background is a purple and blue geometric pattern.

best of  
**bowie**

# best of bowie }

- |                                |                                       |
|--------------------------------|---------------------------------------|
| 2 { Space Oddity               | 126 { "Heroes"                        |
| 8 { The Man Who Sold The World | 115 { Boys Keep Swinging              |
| 14 { Oh! You Pretty Things     | 132 { Under Pressure                  |
| 24 { Changes                   | 140 { Ashes To Ashes                  |
| 19 { Life On Mars?             | 150 { Fashion                         |
| 30 { Starman                   | 145 { Scary Monsters (& Super Creeps) |
| 42 { Ziggy Stardust            | 154 { Let's Dance                     |
| 35 { Suffragette City          | 164 { China Girl                      |
| 48 { John, I'm Only Dancing    | 174 { Modern Love                     |
| 51 { The Jean Genie            | 180 { Blue Jean                       |
| 58 { Drive-In Saturday         | 158 { This Is Not America             |
| 62 { Sorrow                    | 202 { Loving The Alien                |
| 76 { Diamond Dogs              | 184 { Dancing In The Street           |
| 67 { Rebel Rebel               | 190 { Absolute Beginners              |
| 84 { Young Americans           | 196 { Jump They Say                   |
| 98 { Fame                      | 209 { Hallo Spaceboy (PSB remix)      |
| 102 { Golden Years             | 216 { Little Wonder                   |
| 81 { TVC15                     | 223 { I'm Afraid Of Americans (V1)    |
| 108 { Wild Is The Wind         | 232 { Slow Burn (radio edit)          |
| 120 { Sound And Vision         | 236 { Everyone Says "Hi"              |

## Exclusive distributors

Music Sales Limited 8/9 Fish Street, London W1D 3JD, England  
Music Sales Pty Limited 170 Rutland Avenue, Rosebery, NSW 2018, Australia

Order No. AM976712 ISBN 0-7119-9854-X

This book © Copyright 2002 by Wise Publications

Unauthorised reproduction of any part of this publication by any means  
including photocopying is an infringement of copyright

Cover design: Rex Ray

Music arranged by Derek Jones, Jack Long & Roger Day

Music engraved by Paul Ewers Music Design

## Your Guarantee of Quality

As publishers, we strive to produce every book to the highest commercial standards.

While endeavouring to retain the original running order of the recorded album, this book has been  
carefully designed to minimise awkward page turns and to make playing from it a real pleasure.

Particular care has been given to specifying acid-free, neutral-sized paper made from  
pulp which have not been elemental chlorine bleached.

This pulp is from farmed sustainable forests and was produced with special regard for the environment.

Throughout, the printing and binding have been planned to ensure a sturdy, attractive publication  
which should give years of enjoyment.

If your copy fails to meet our high standards, please inform us and we will gladly replace it.

Printed in Malta by Interprint Limited

[www.music-sales.com](http://www.music-sales.com)

This publication is not authorised for sale  
in the United States of America and/or Canada



**Wise Publications**

London / New York / Paris / Sydney /  
Copenhagen / Berlin / Madrid / Tokyo

# Space Oddity

Words & Music by David Bowie.

♩ 68



The first system of musical notation for 'Space Oddity'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures of whole rests. The piano accompaniment is in 4/4 time and features a complex, syncopated melody in the right hand and a simple bass line in the left hand. The chords are Fmaj7, Em, and Fmaj7.



The second system of musical notation for 'Space Oddity'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures: a whole rest, a half note 'Ground Con-trol', and a half note 'to Ma-jor Tom'. The piano accompaniment is in 4/4 time and features a complex, syncopated melody in the right hand and a simple bass line in the left hand. The chords are Em, C, and Em.



The third system of musical notation for 'Space Oddity'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures: a half note 'Ground Con-trol', a half note 'to Ma-jor Tom', and a whole rest. The piano accompaniment is in 4/4 time and features a complex, syncopated melody in the right hand and a simple bass line in the left hand. The chords are C and Em.



Am Am/G D/F#

take your pro - tein pills and put your hel - met on.

C Em

Ten Ground Con - trol Nine to Ma - jor Tom Eight Seven

C Em Am Am/G

Six com-menc-ing count-down, en-gines on, Four Three Two One check ig - ni-tion and may

D

God's love be with you.  
lift-off.

Red

C E7

This is Ground Con - trol\_ to Ma - jor Tom\_ you've real - ly made the grade\_

F Fm C

and the pa - pers want to know\_ whose shirts you wear\_

F Fm C

Now it's time to leave the cap - sule if you dare\_

F C

This is Ma - jor Tom\_ in Ground\_ Con - trol\_

E<sup>7</sup> F



I'm step - ping - through the door, and I'm



Fm C F



float - ing in a most - pe - cu - li - ar way, and the stars



Fm C F



look ve - ry dif - fer - ent to - day. For



Fmaj<sup>7</sup> Em<sup>7</sup>



here am I sit - ting in a tin can, —  
(%) (float - ing round my)





far a - bove the world.  
(the moon.)



Pla - net Earth is blue and there's no-thing I can do.




F G E7(b9)



Ground Con - trol to Ma - jor Tom, - your -

Am Am/G D7/F#



cir - cuits dead, there's some - thing wrong, can you hear me Ma - jor Tom, - can you

C G



hear me Ma - jor Tom, - can you hear me Ma - jor Tom? - Can you

*D.S. al Coda*

① Coda

E



Repeat ad lib. to fade



# The Man Who Sold The World

Words & Music by David Bowie.

♩ 116





1. We passed up on the stair, we

(Verse 2 see block lyric)



spoke of was and when. Al though I was n't there.

**A7** **F**

he said I was his friend, which

**C**




came as some sur - prise, I spoke in - to his

**A7** **Dm**

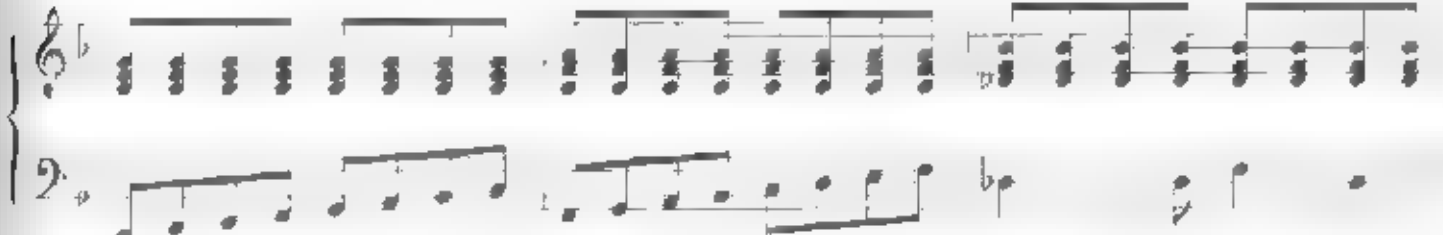
eyes, I thought you died a - lone, a —




**C**

long, long time a - go. — Oh no, —








not me { we } nev-er dis-appear










You re- face a face with the





*To Coda* 

fast who save the world



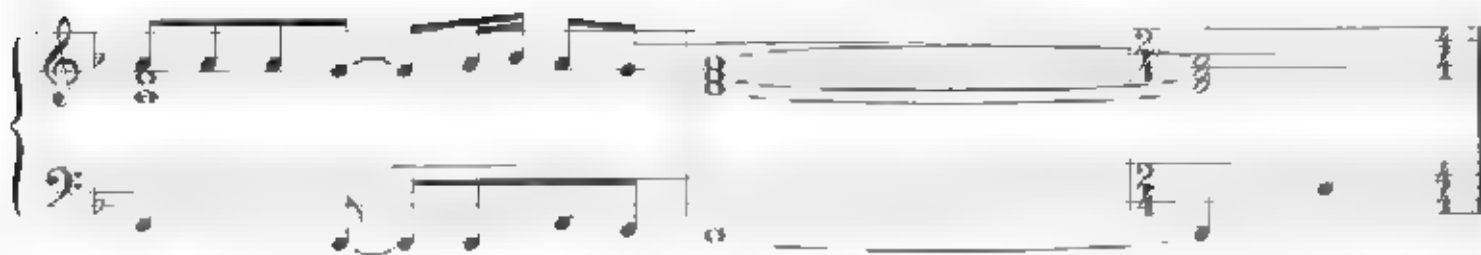


1.

Do



laughed and snook his



2.

Do

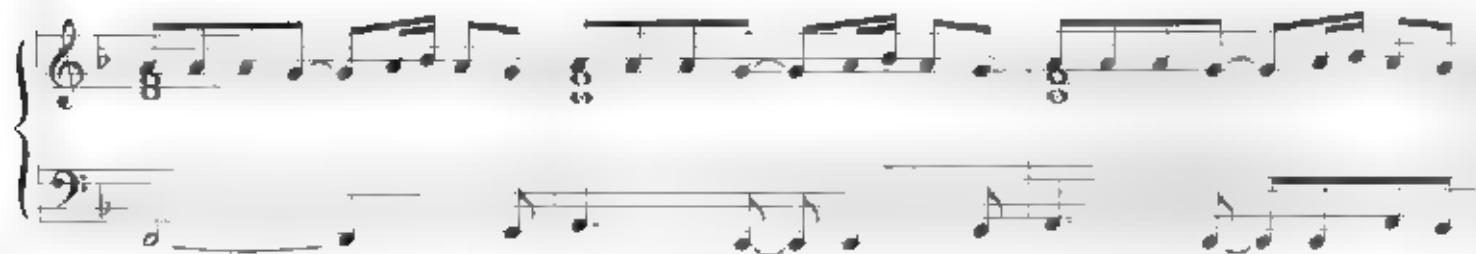
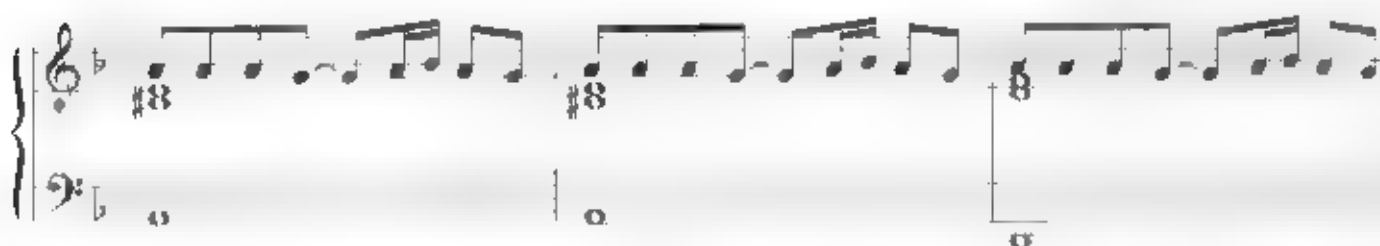
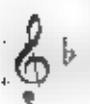


*D.S. al Coda*

Who knows



*Coda*





Dm A F  
 Ah  
 Ah  
 Repeat ad lib. to fade

#### Verse 2

I laughed and shook his hand  
 And made my way back home  
 I searched for fortune land  
 For years and years I roamed  
 I gazed a gazely stare  
 At all the millions here  
 We must have died alone  
 A long long time ago

Who knows? Not me  
 We never lost control  
 You're face to face  
 With the man who sold the world

# Oh! You Pretty Things


Words & Music by David Bowie.

♩.76

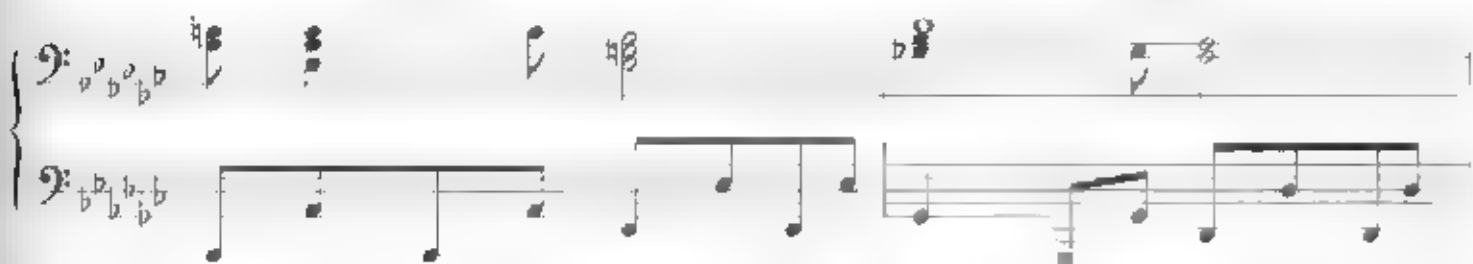
Wake up you sleep y head


put on some clothes, shake up your head

put a-no the, log on the fire for me

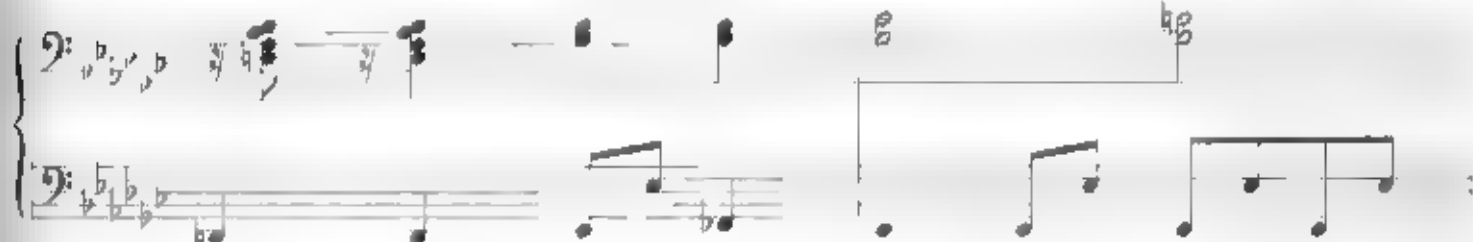


I've made some break fast and cof - fee      Look out my win dow, what do I see?      a



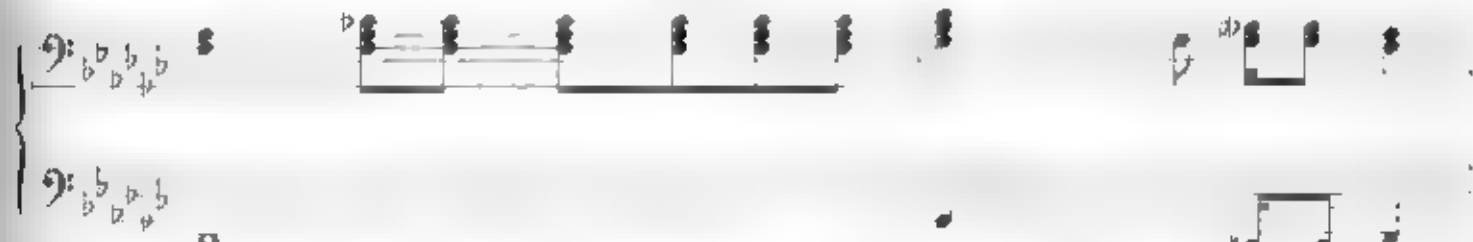



crack in the sky, - and a hand reach - ing down to me,      all the night-mares came to - day, -



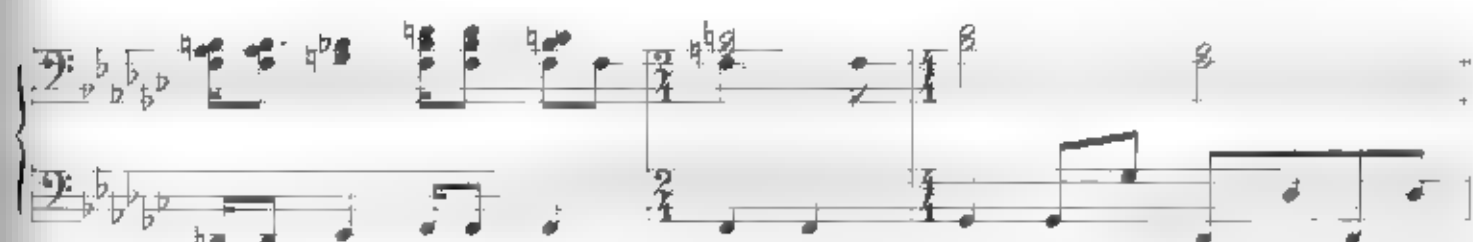






and it looks as though they're here -      to stay









What are we coming to?













No room for me no room for you  
*(2<sup>nd</sup> see black lyrics)*




I think a bout a world to come where the

books were found by the Gol-den Ones, writ ten in pan writ ten in awes, by a

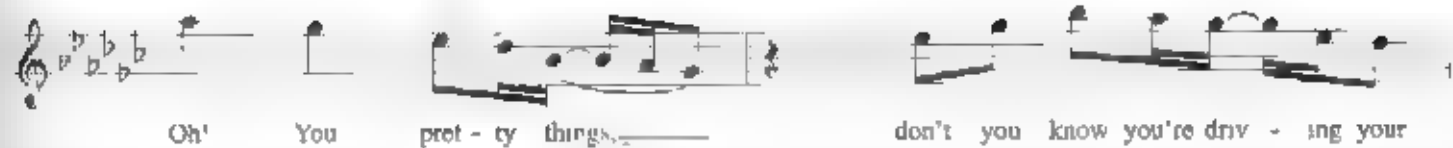






puz zles man who ques-tioned what we were here for All the stran gers came to

-ray and it looks us though they re here to stay



B<sup>b</sup>m/F<sup>7</sup>E<sup>b</sup>m7G<sup>b</sup>/D<sup>b</sup>C<sup>7</sup>C<sup>7</sup>B<sup>b</sup>m/FB<sup>b</sup>m7C<sup>7</sup>/D<sup>b</sup>C<sup>7</sup>C<sup>7</sup>A<sup>b</sup>D<sup>b</sup>C<sup>7</sup>C<sup>7</sup>D<sup>b</sup>

2. G

F

C

F

E7

D7

G7/D7

D7

G7/D7

D7

G7/D7

D7

C7/D7

C

F

C/D

rit.

F/C

C

Look out at your children  
 See their faces in golden rays  
 Don't kill yourself they belong to you  
 They're the start of the coming race

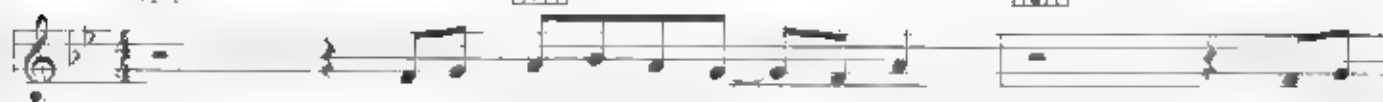
The earth is a bitch  
 We've finished our news  
 Homo sapiens have outgrown the race  
 And the strange scene today  
 And it looks as though they're here to stay

Oh! You pretty things etc

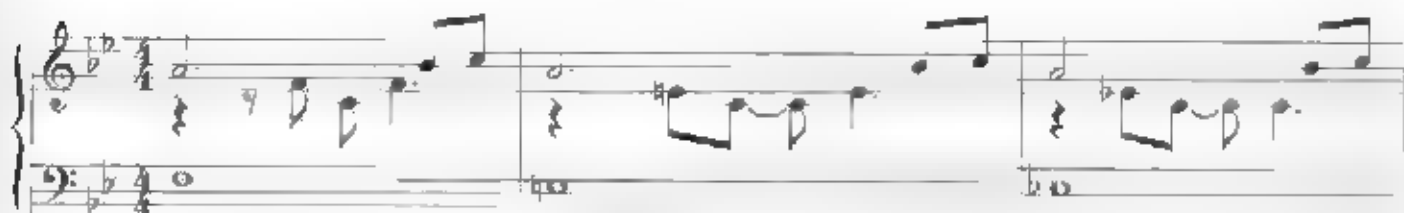
# Life On Mars?

Words & Music by David Bowie.

4-124



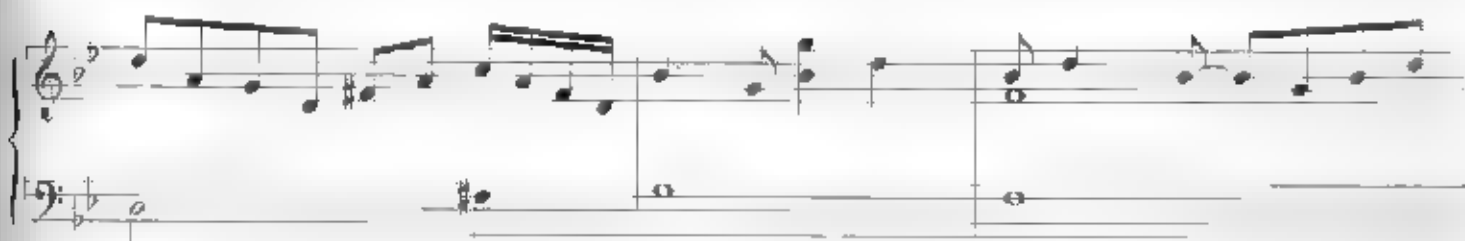
1 It's a God aw ful small af - fair to the  
(Verse 2 see block lyric)



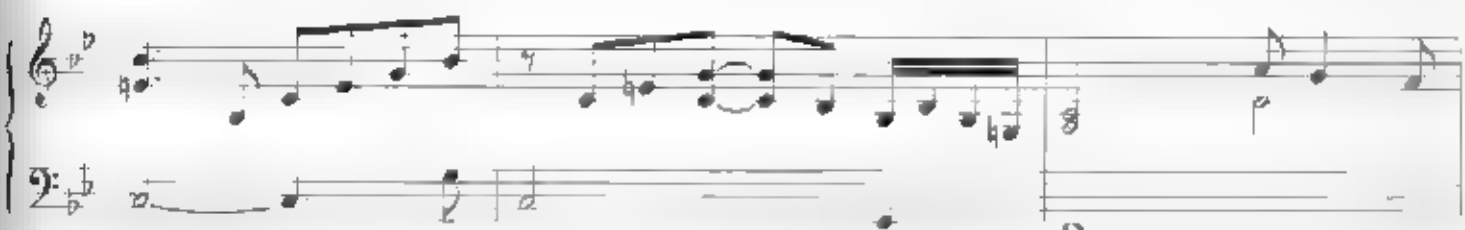
*Con pedale*



girl with the mou - sy hair. But her mum-my is yei - ng no



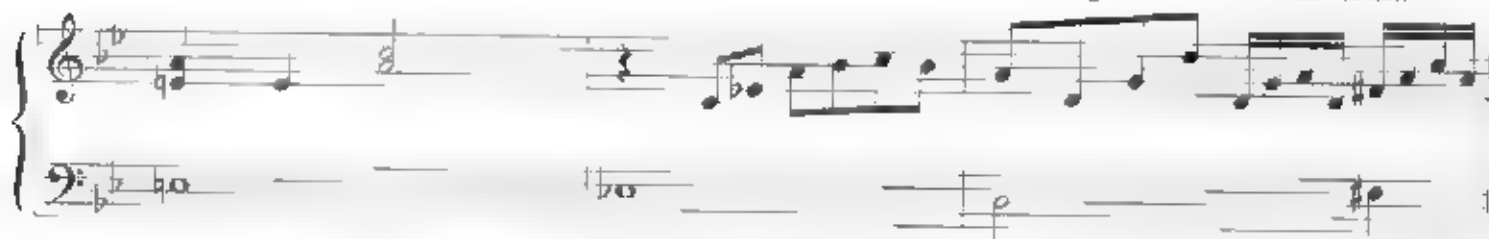
and her dad - dy has told her to go But her





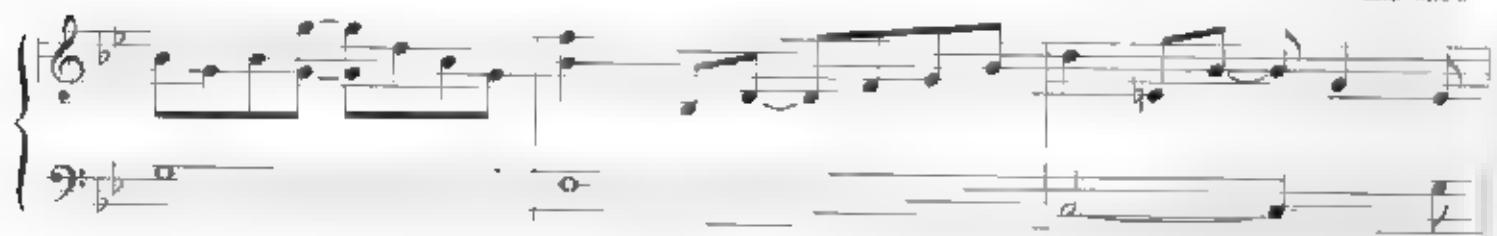
friend is no - where to be seen,

now she walks through her sunk - en dream



to the seat with the clear - est view

and she's



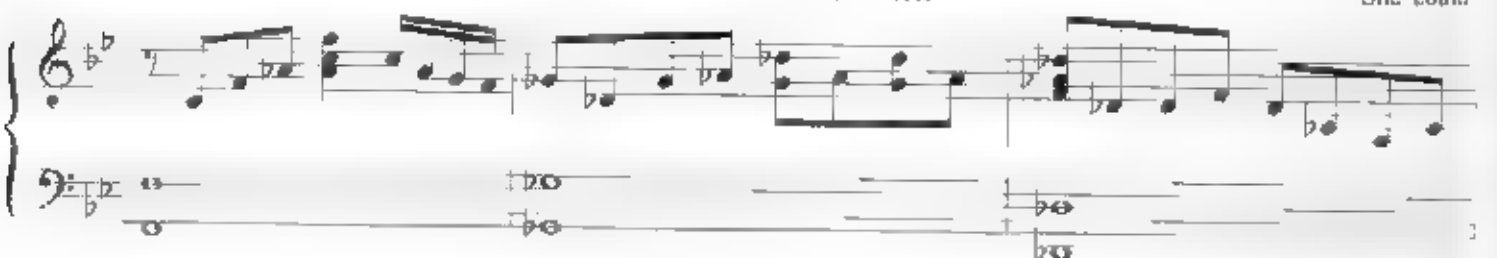
hooked to the sil - ver screen.

But the film is a sad - d'ning bore



for she's lived it ten times or more.

She could





A major 
 B minor 
 D<sup>b</sup>7/C<sup>b</sup>

spit in the eyes - of fools - as they ask her to fo - cus on

B<sup>b</sup> 
 F<sup>b</sup> 
 G minor

sat - on fight - ing in the cancel - hal. Oh man

G major 
 F 
 E minor

look at those cave - men go, it's the freak - i - est show.

C major 
 F major 
 B<sup>b</sup>

Take a look at the law - man

beat - ing up the wrong guy. Oh, man, won - der if he'll ev - er know

he's in the best sell ing show

Is there life on Mars?

To Coda  $\Phi$

The musical score is written in B-flat major (two flats). It features a vocal melody with lyrics and guitar chord diagrams, and a piano accompaniment. The lyrics are: "beat - ing up the wrong guy. Oh, man, won - der if he'll ev - er know he's in the best sell ing show Is there life on Mars?". The score includes a "To Coda" instruction and a Coda symbol.

First system: Guitar chords: F#m, Gm, D#m, Am, Bb. Piano accompaniment: Treble and bass staves with notes and rests.

Second system: *D.S. al Coda*. Coda section: Treble staff with notes, bass staff with notes. Chords: Bm7(b5), F.

Third system: *2 It's on A*. Treble and bass staves with notes and rests.

Fourth system: *rit.* Treble and bass staves with notes and rests. Chords: Eb, F#m, Bb.

#### Verse 2

It's on Amerika's tortured brow that Mickey Mouse has grown up a cow  
 Now the workers have struck for fame 'cause Lennon's on sale again  
 See the mice in their million hordes, from Ibiza to the Norfolk Broads  
 Rule Britannia is out of bounds to my mother, my dog and clowns  
 B.A. the film is a saddening bore 'cause I wrote it ten times or more  
 It's about to be writ again as I ask her to focus on

Sailors fighting in the dance hall etc

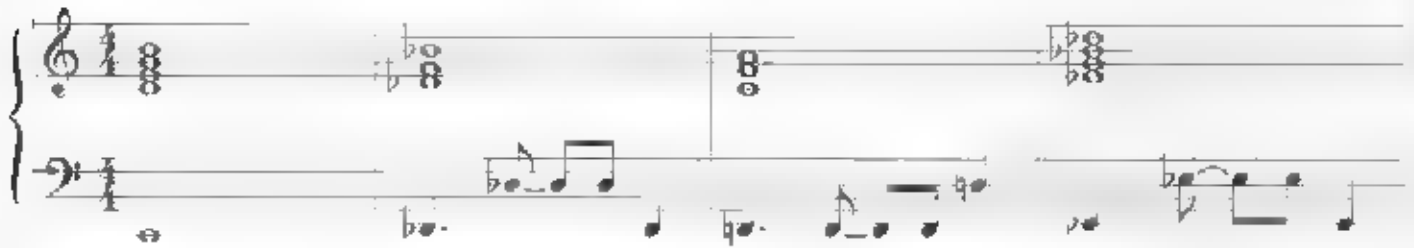
# Changes

Words & Music by David Bowie.

♩ 112



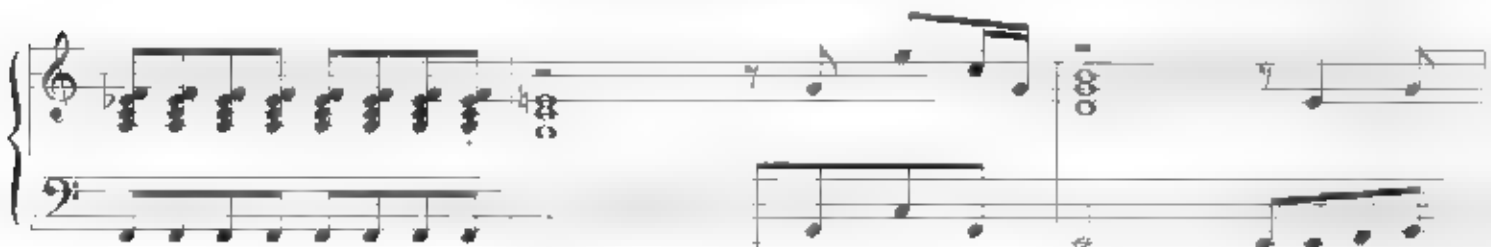
Oh year



11:10



I Still don't know what I was wait-ing for, and my  
(Verse 2 see block lyric)





F C F C

time was run-ning wild, — a mil-lion dead end streets, and ev 'ry time I thought I'd

F D G

got I made — it seemed the taste was not so sweet. So I

C maj Dm7 Em7 F#m Dm7

turned my self to face me, but I've nev er laugh, a g mpse

C Cmaj7 Dm7 Em7 Ebm7

of how the oth-ers must see — the fa - ker I'm much too

fast to take that test. Ch-ch-ch-ch-changes. Turn and face the strange

ch-ch-changes. don't want to be a rich-er man

Ch-ch-ch-ch-changes. Turn and face the strange Ch-ch-changes

it's gon-na have to be a dif-ferent man. Time may change

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The score is divided into four systems, each with a vocal line and a piano accompaniment. The guitar chords are indicated by letters and diagrams above the staff. The piano accompaniment consists of chords and single notes. The tempo is marked 'fast' at the beginning. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

1.

C/E G/D F/A

me but I can't trace time

2.

C Dm Em F

time Strange fas - - ci - na - tion, fas


C F/C C F

ci na ing me oh, chan - ges are

G F

tak ing the pace I'm go - ing thru. Ch - ch - ch - ch - chan - ges

The musical score is written for guitar and piano. The guitar part is in the upper staves, and the piano part is in the lower staves. The score is divided into two systems, each with a key signature of one flat (Bb) and a 4/4 time signature. The first system includes a first ending bracket. The second system includes a second ending bracket. The piano accompaniment features a steady bass line and chords that support the melody. The guitar part includes various chord voicings and melodic lines.








Turn and face the strange— ch-ch- chan - ges,— ooh, look out you rock and roll - ers.—







Ch ch - ch - ch chan - ges, Turn and face the strange







ch - ch chan ges pre-cis-ly soon - now you're gon-na get old - er










Time may change me, but I can't trace time, I said that










time may change me, but I can't trace

*Saxophone*  
line 3





rit.





#### Verse 2

I watch the ripples change their size  
But never leave the stream of warm impermanence and  
So the days float thru' my eyes  
But still the days seem the same.

And these children that you spit on  
As they try to change their worlds  
Are immune to your consultations  
They're quite aware of what they're going thru'

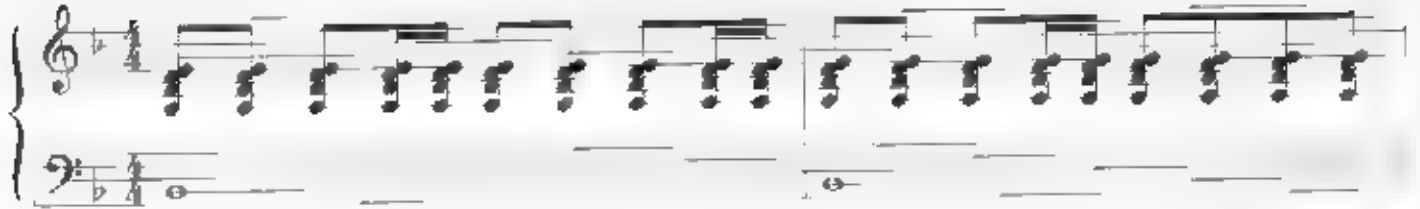
Ch-ch-ch-ch-changes  
Turn and face the strange  
Ch-ch-changes  
Don't tell them to grow up and out of it  
Ch-ch-ch-ch-changes  
Turn and face the strange  
Ch-ch-changes  
Where's your shame  
You've left us up to our necks in it  
Time may change me  
But you can't trace time

# Starman

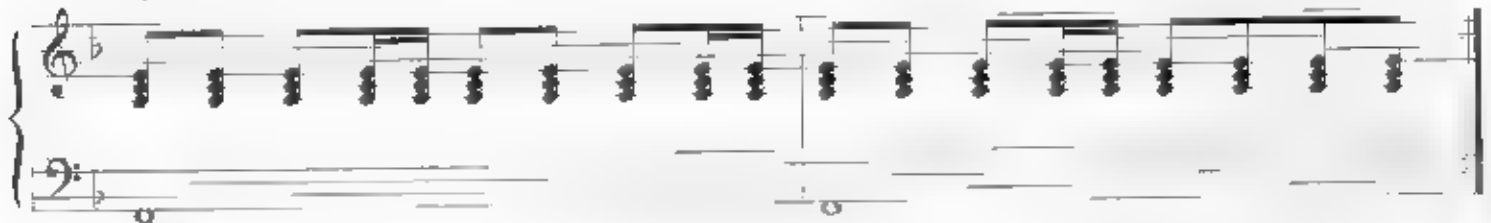
Words & Music by David Bowie.

♩ = 96

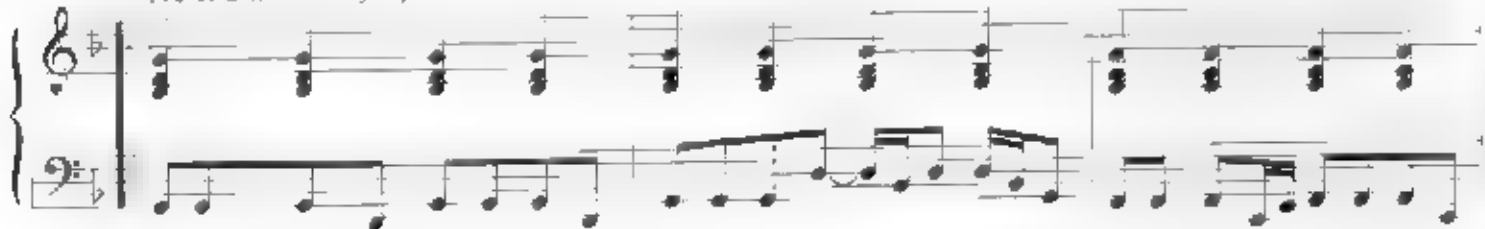
B♭ (7 11)



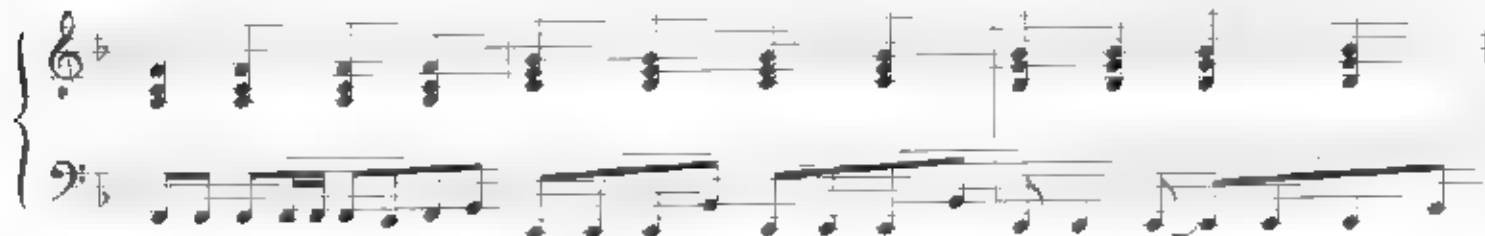
Fmaj7





I Did n't know what time it was, the lights were low, I leaned back on my  
(verse 2 see block lyric)

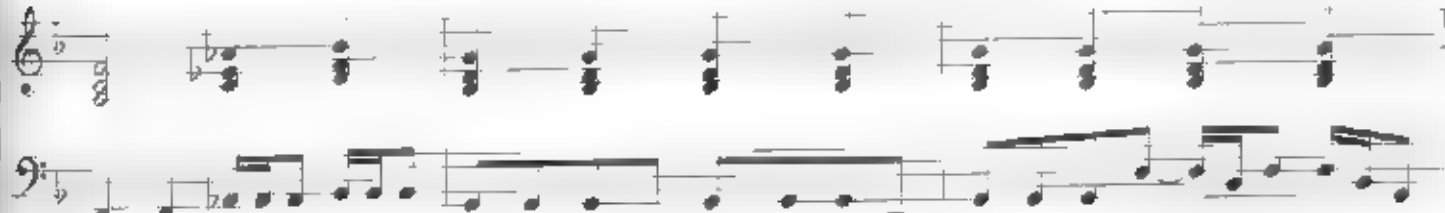




ra di-o. Some cat was lay n down some rock n roll, lot la soul he said



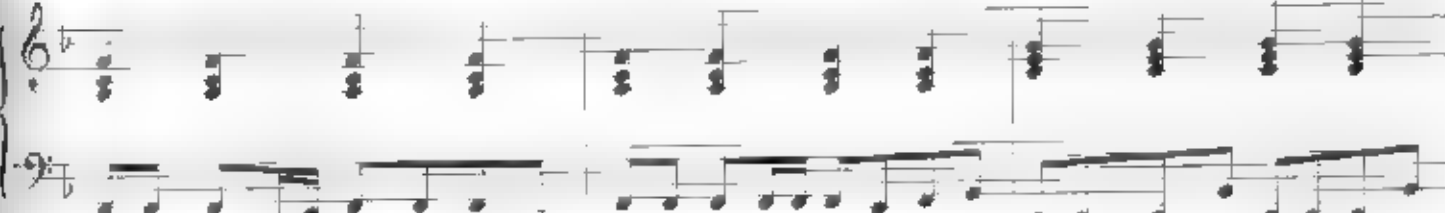



Then the loud sounds did seem to fade,



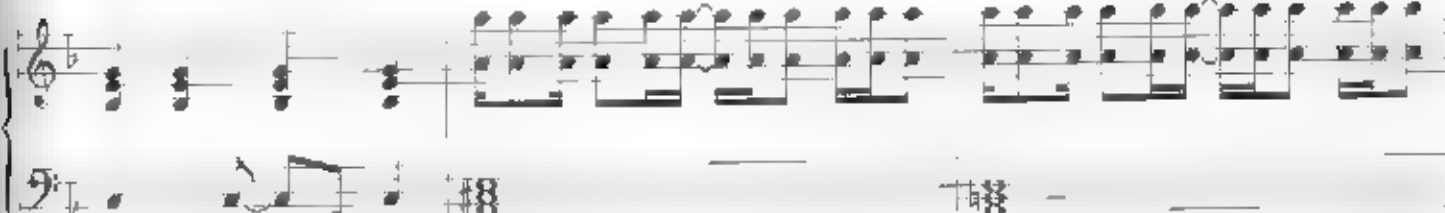
came back like a soft voice on a wave of phase ——— that weren't no D J that was







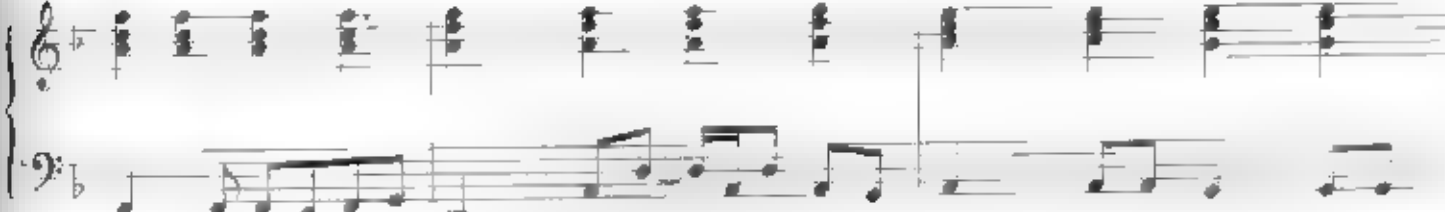

ha - zy cos - mic jive

There's a



star man wait-ing in the sky. he'd like to come and meet us but he





C<sup>7</sup> F Dm

thinks he'll blow our minds. There's a star - man wait ing in— the sky, he's

Am C/G C<sup>7</sup>

told us not to blow it 'cause he knows— it's all worth-while. He told - me,—

B<sup>b</sup> B<sup>b</sup>m F D/F<sup>#</sup> Gm C<sup>7</sup>

— 'Let the chil - dren lose it. — let the chil - dren use it,— let all the chil-dren boo - gie.'

1. B<sup>b</sup> F C

F Cm Am B<sup>+</sup> F C

2. F Dm Am C/G

Star man wait ing in - the sky, he'd like to come and meet us but he

C<sup>+</sup> Dm

thinks he'll blow our minds There's a star man wait ing in - the sky, he's

Am C/G C<sup>+</sup>

too as not to blow it 'cause he knows - it's all worth while He told me



——— 'Let the chil - dren lose it, ——— let the chil - dren use it, ——— let all the chil - dren boo - gio.'



La la la la la la la la la la la la la la la la la

#### Vers. 2

I had to phone someone so I picked on you  
 Hey, that's far out so you heard him too!  
 Switch on the T V we may pick him up on channel two  
 Look out your window, I can see his light  
 If we can sparkle he may land tonight  
 Don't tell your poppa or he 'll get us locked up in fright.

There's a starman etc

# Suffragette City

Words & Music by David Bowie.

♩ 140



The first system of musical notation for 'Suffragette City'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as 140 beats per minute. The notation includes various musical symbols such as notes, rests, and accidentals.

The second system of musical notation for 'Suffragette City'. It continues the grand staff notation from the first system, featuring a series of chords and melodic lines in both the treble and bass staves.



Hey man oh, leave me alone you know

The third system of musical notation for 'Suffragette City'. It includes the vocal line with the lyrics 'Hey man oh, leave me alone you know' and the corresponding piano accompaniment. Chord diagrams for F major and C major are shown above the vocal line.

The fourth system of musical notation for 'Suffragette City'. It continues the grand staff notation, featuring a series of chords and melodic lines in both the treble and bass staves.



hey man oh Henry get off the phone, I got ta. hey man I got a

The fifth system of musical notation for 'Suffragette City'. It includes the vocal line with the lyrics 'hey man oh Henry get off the phone, I got ta. hey man I got a' and the corresponding piano accompaniment. Chord diagrams for A major, F major, C major, and A major are shown above the vocal line.

The sixth system of musical notation for 'Suffragette City'. It continues the grand staff notation, featuring a series of chords and melodic lines in both the treble and bass staves.

B D F C

straight-en my face, this mel-low thighed chick just put my spine out of place...

A F G A

Hey man my school days in - sanc, hey man, my

(2<sup>nd</sup> see black lyrics)

F G A D

work's down the drain. hey man well she's a to-tal blam blam. she

D F G

said she had to squeeze it but she and then she Oh don't...

A D F C

lean on me man 'cause you can't af ford the tick et. I m back on Suf - ra - gette C -

G A D

ty Oh dor t lean on me man 'cause you an't got time to check it.

C G A

You know my Suf fra gette C ty is out ta sight She s al -

1.

right Mm. \_\_\_\_\_

2.



right

Oh.

ho me



Oh, don't.

lean

on me

man 'cause you



can't a - ford the luck et

i'm back on Suf - fra - gette Ci -



G A D

ly Oh don't lean on me man 'cause you ain't got time to check it

1. C

You know n'y Suf fra gette C ty Don't

2. C A

ty as out to sight. oh she's al

A F A

-right A Suf fra gette Ci - ty

A Suf fra gette Ci - ty      I'm back on Suf - fra - gette Ci -

y      I m back on Suf - fra - ge te Ci - ty

A Suf fra gette Ci ty      A Suf - fra ge te C -

ty      A Suf - fra - gette Ci - ty.

F E

A Suf fra gette

1. Repeat ad lib

A G

Oh, what a barn thank you Mam

2.

A

Suf - fra gette

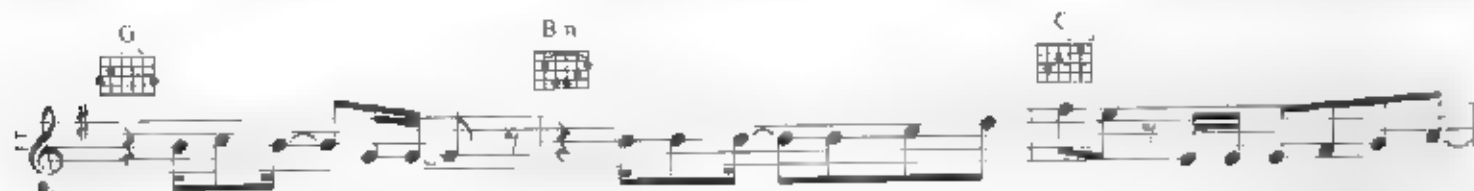
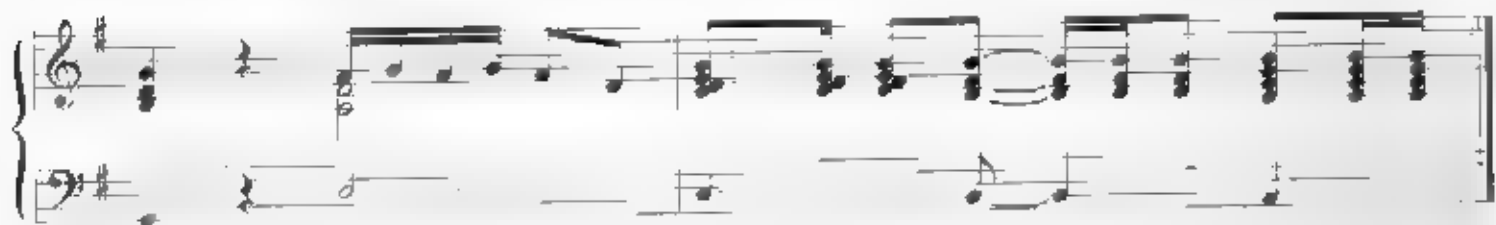
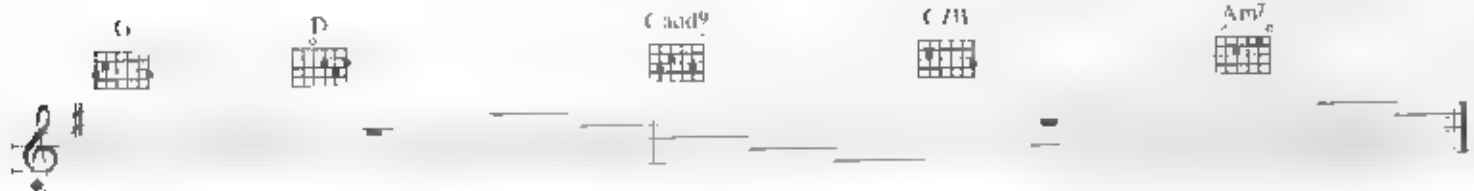
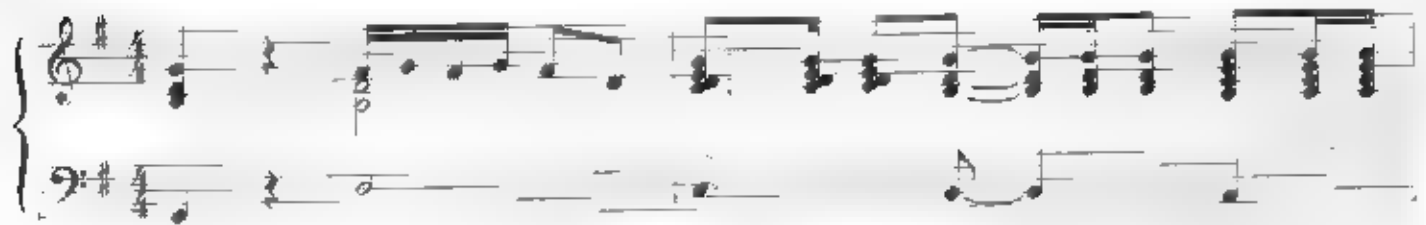
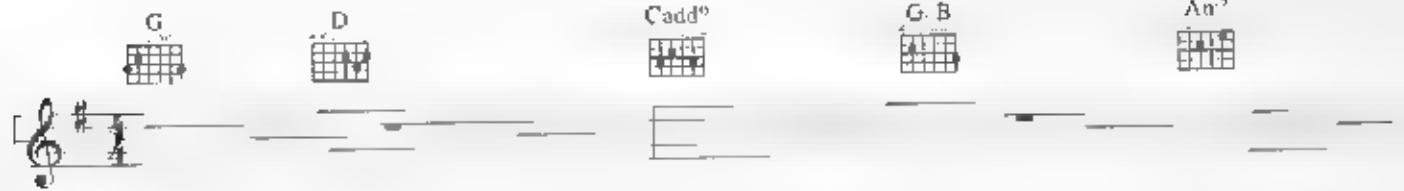
2<sup>nd</sup>  
 Hey man, oh Henry don't be unkind, go away  
 Hey man, I can't take you this time, no way  
 Hey man, say Droogie don't crash here  
 There's only room for one and here she comes, here she comes

Oh don't lean on me etc

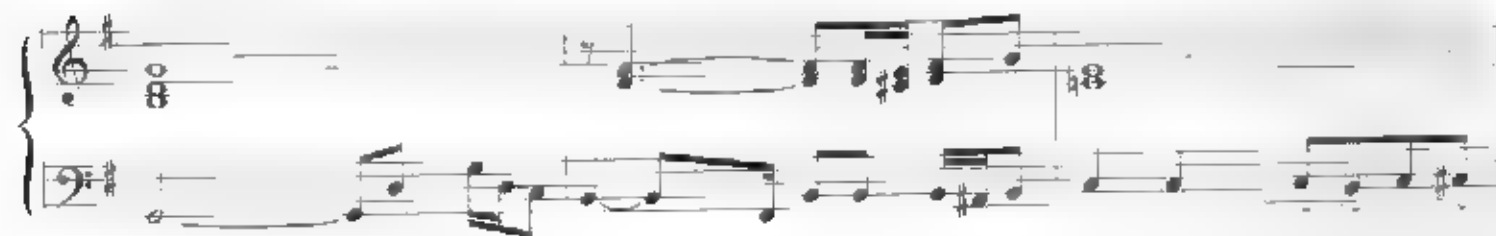
# Ziggy Stardust

Words & Music by David Bowie.

♩ 80



Zig gy played gui tar, jam-ming good with Weird and Gil-ly, and The Sp-iders from Mars.



**D** **G**

He played it left hand, — but made it too far —

**Fm** **Am7** **C**

he came - the spe - cial man, — then we were Zig gy s band —



**G** **Bu** **C**


Zig-gy real-ly sang, — screwed up eyes and screwed down har - do, like some cat from Ja - pan

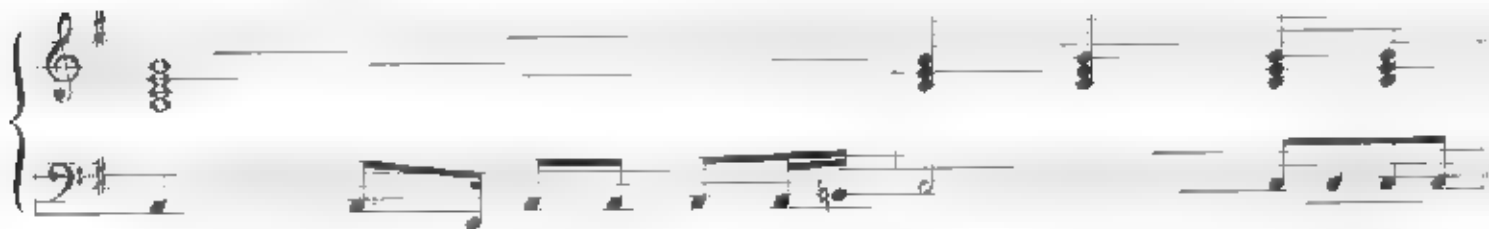
*2<sup>a</sup> see block lyric*

**D** **G** **Em**

He could rock 'em by smil ing, he could leave 'em to hang — They came on so

Am<sup>7</sup>    
load - ed man.

  
well hung and snow white tan.




A<sup>5</sup>  G<sup>5</sup>  F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> G<sup>5</sup> A<sup>5</sup>  G<sup>5</sup> 

  
So wacre were the spi - ders

  
while the fly tried to break



F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> G<sup>5</sup> A<sup>5</sup>  G<sup>5</sup>  F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> E<sup>5</sup> F<sup>5</sup> G<sup>5</sup> 

  
our bal s'

  
With just the beer - light to guide. - us, so we



D  E  G  D 

  
bucked a - bout - his fans. - and shou.d we crush his sweet hands? - Oh



1. Cadd<sup>9</sup> G/B Am<sup>7</sup> C D Cadd<sup>9</sup> G/B Am<sup>7</sup>

Mm

2. Cadd<sup>9</sup> G/B Am<sup>7</sup> C D Cadd<sup>9</sup> C H Am

Oh yeah Ooh.

Free time

G D Cadd<sup>9</sup> G

Zig - gy played gui - tar

The musical score is written for guitar and piano. It consists of two systems. The first system has a guitar part with chords Cadd<sup>9</sup>, G/B, Am<sup>7</sup>, C, and D, and a piano part with a melodic line. The second system continues the guitar part with Cadd<sup>9</sup>, G/B, Am<sup>7</sup>, C, D, Cadd<sup>9</sup>, C, and H, and the piano part with a similar melodic line. The third system is labeled 'Free time' and features a guitar part with chords G, D, Cadd<sup>9</sup>, and G, and a piano part with a melodic line. The lyrics 'Zig - gy played gui - tar' are written below the piano part.

2°  
 Ziggy played for time  
 Living as that we were Voodoo  
 The Kids were just crass  
 He was the nazi/  
 With God-given ass  
 He took it all too far  
 But boy, could he play guitar,

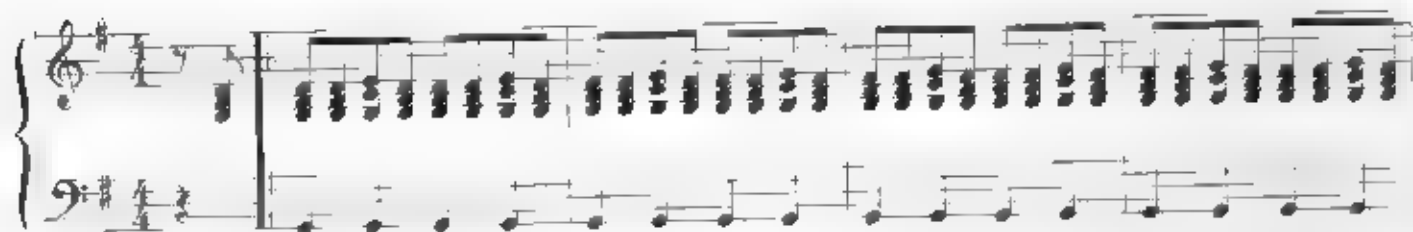
Making love with his ego  
 Ziggy sucked up into his mind  
 Like a leper Messiah  
 When the kids had killed the man  
 I had to break up the band



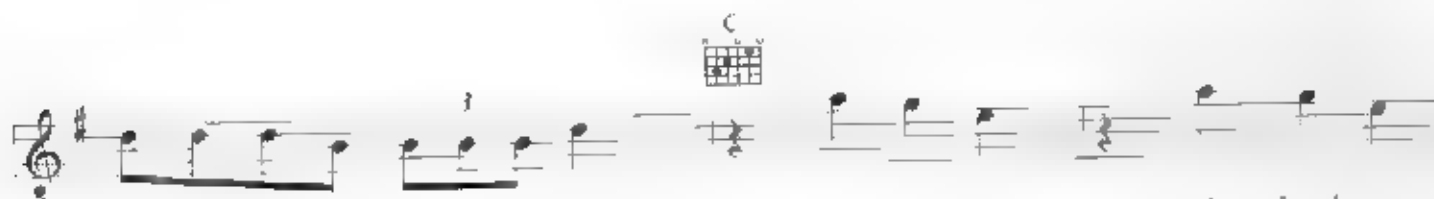
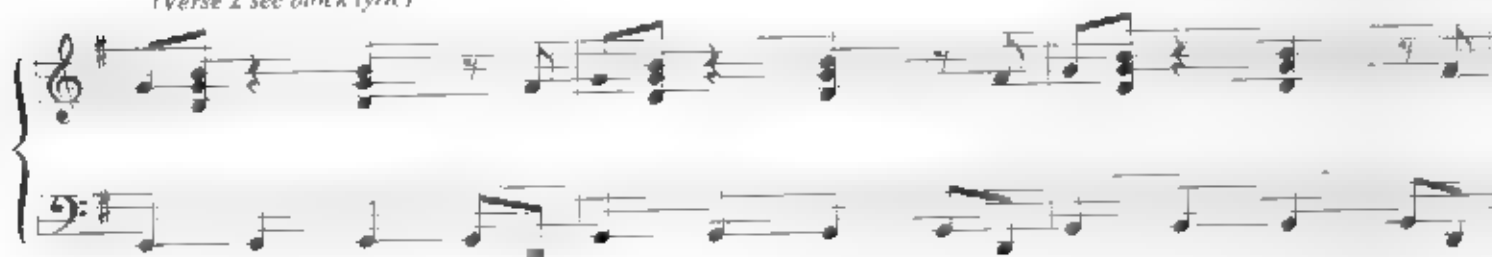
# John, I'm Only Dancing

Words & Music by David Bowie.

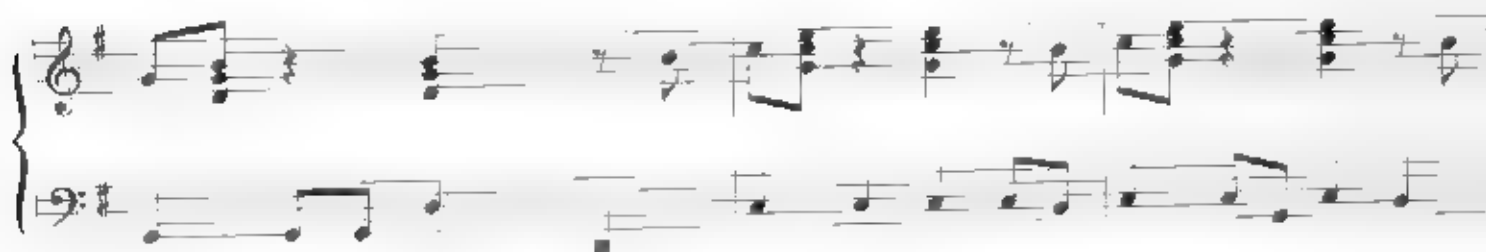
$\text{♩} = 160$



1 An-nie's ve - ry sweet she al - ways eats her meat and Jo - ey comes on strong.  
(Verse 2 see black lyric)



bet your life he's put - ting us on Oh Lawd - y. oh Lawd - y.



© Copyright 1972 Tinseltown Music/RZO Music Limited. All Rights Reserved.  
LME Music Publishing Limited. 5% 5% RZO Music Limited. 25%  
All Rights Reserved. International Copyright secured.





you know I need some lov - ing. Hold me

each me




John I'm on y danc ing. She turns me on



but I'm on ly danc ing. She turns me on



but don't get me wrong, — I'm on - ly danc



1.

ing

2.



John, I'm on - ly danc - ing. —



She turns me on — but I'm on - ly danc - ing. —

Emaj



C<sup>6</sup>



She turns me on but don't get me wrong,

A



I'm on - ly danc - ing

Danc ing

Wan t some one dance with me

Touch me

*Verse 2*

Shadow love is quick and clean  
 Life's a well thumbed machine  
 I saw you watching from the stars  
 You're everyone that ever cared.  
 Oh Lawdy, oh Lawdy  
 You know I need some loving  
 Hold me, touch me

John, I'm only dancing etc

# The Jean Genie

Words & Music by David Bowie.

$\text{♩} = 128$

**1**

**F**

**A**

**1**

**A**

**F**

**A**

**E**

**A**

**F**

**A**

**E**

**A**

**1** Small Jean Ge-nie snuck off to the ci - ty, strung out on la - sers and  
(Verse 2 see block type)

**F**

**A**

**E**


**A**

**E**

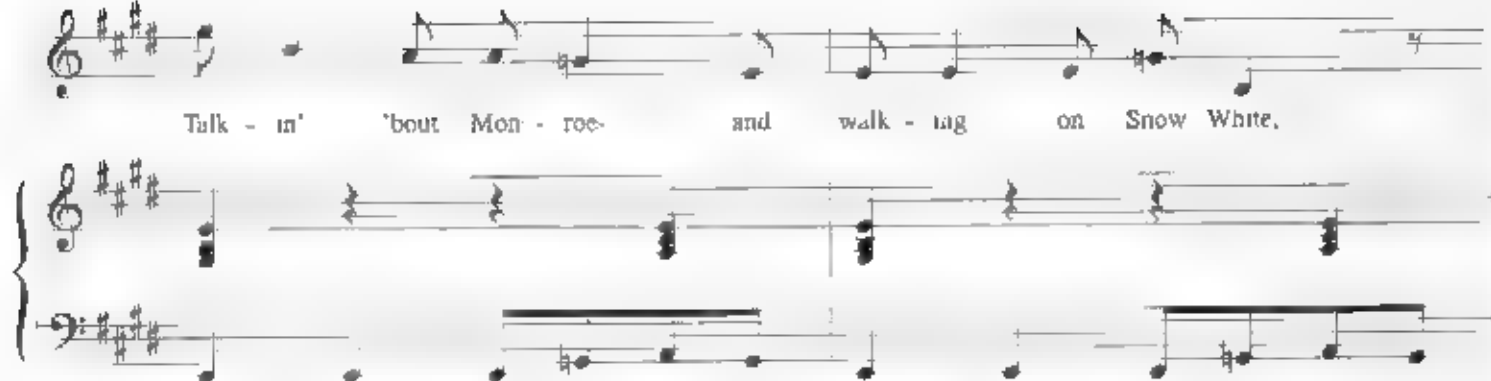
**A**

slash - back bra - zers and ate all your ra - zers while pu - ing the wat - ers


E A E A




Talk - in' 'bout Mon - roe- and walk - ing on Snow White,




E A E A F A



New York's a go - go and ev - 'ry - thing tastes nice, poor lit - tle Green ie


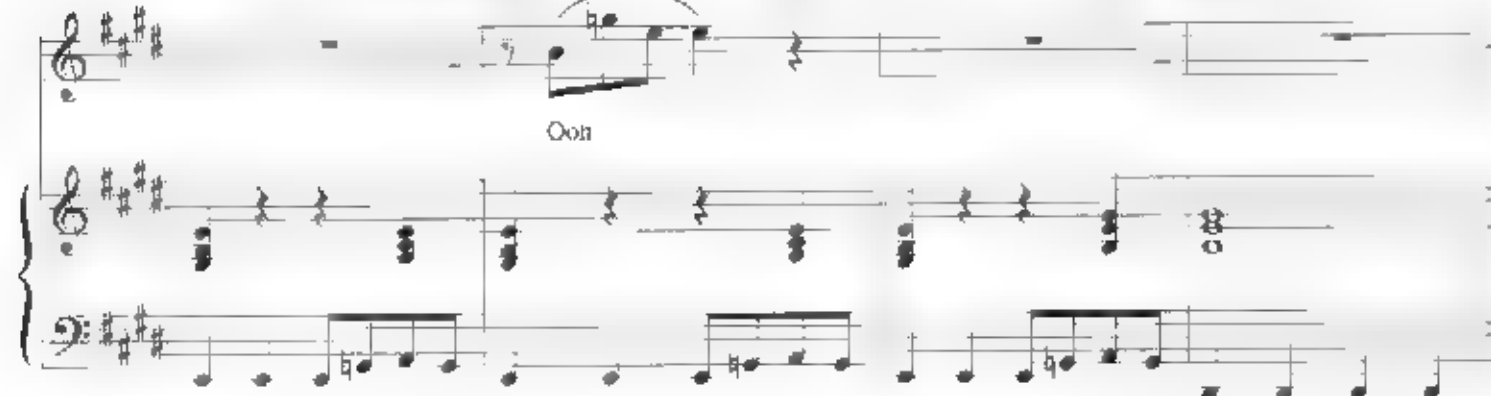


F A E A E



Oon

*1<sup>st</sup> only*  
F/B

B



Jean Ge - ne ves on his back The Jean Ge - ne



loves chim-ney stacks. He's out - ra geous, he screams and he bawls

lean Ge - nue, . let your - self go

Chord diagrams: D, A, D

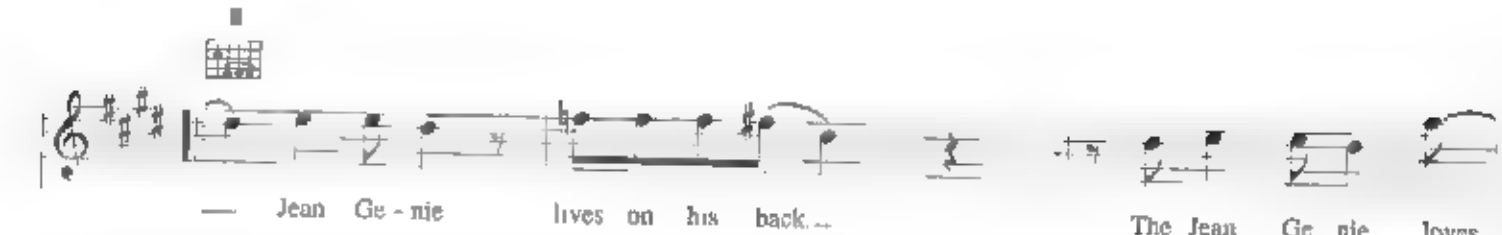
Chord diagrams: E, A, E, A, F, A, E, A



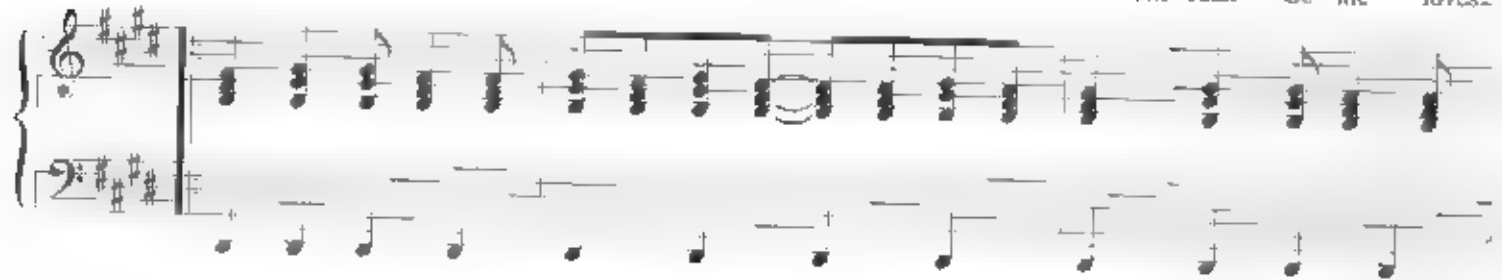



The musical score is written for guitar and piano. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The score is divided into six systems.

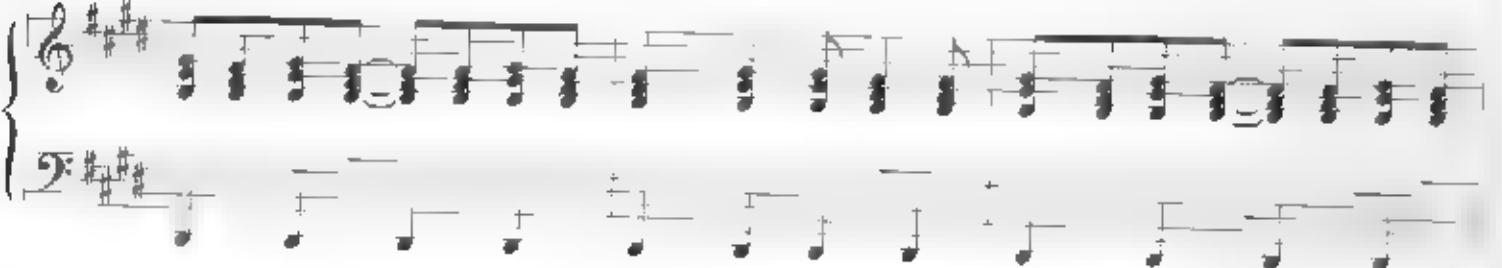
The guitar part features a melodic line with triplets and a bass line with chords. The piano part features a melodic line with triplets and a bass line with chords. The score ends with a fermata and the word "Oh".



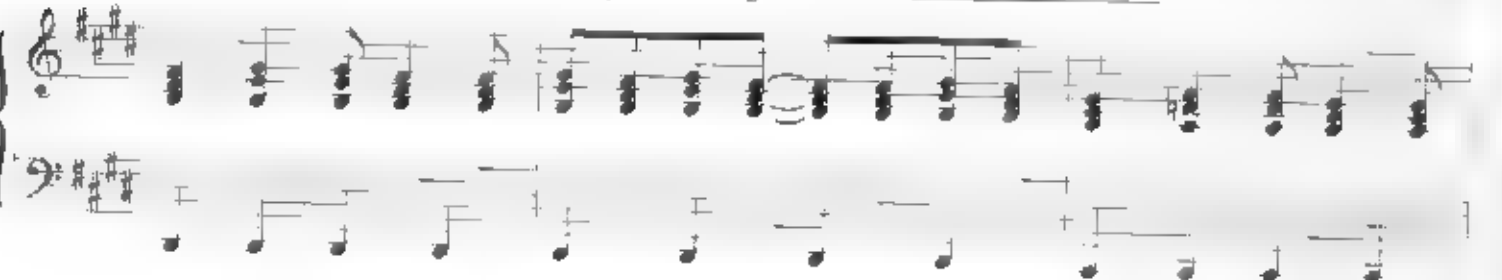
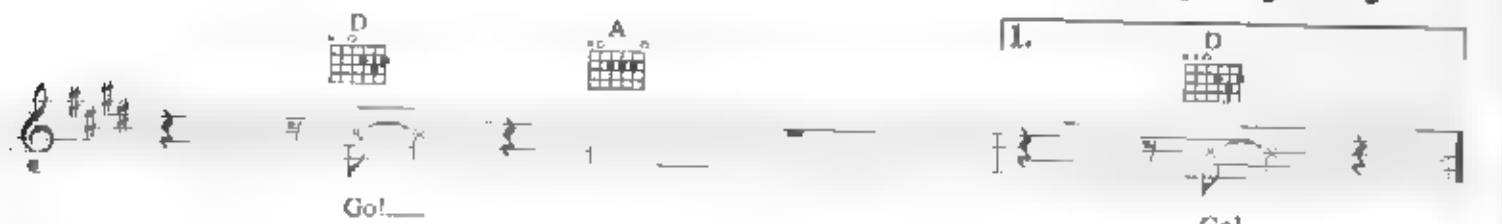
— Jean Ge - nie lives on his back. — The Jean Ge nie loves.

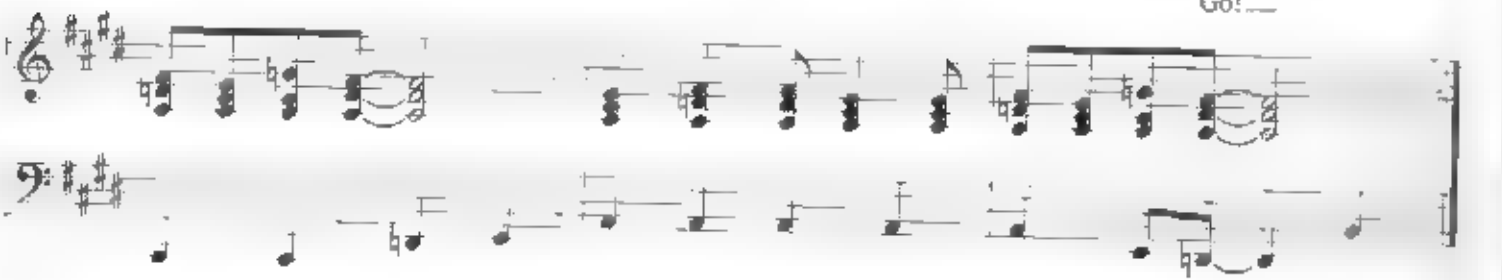
— chim-ney stacks. — He's out - ra geous, he screams and he bawls. —




Jean Ge - nie, let your - self go! —

Go! —





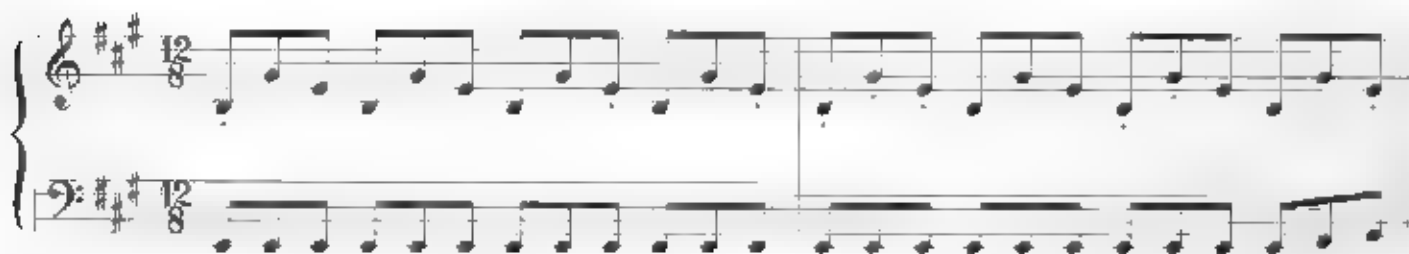
# Drive-In Saturday

Words & Music by David Bowie.

♩ = 68

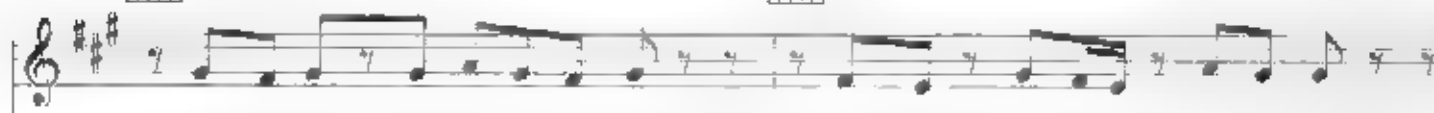
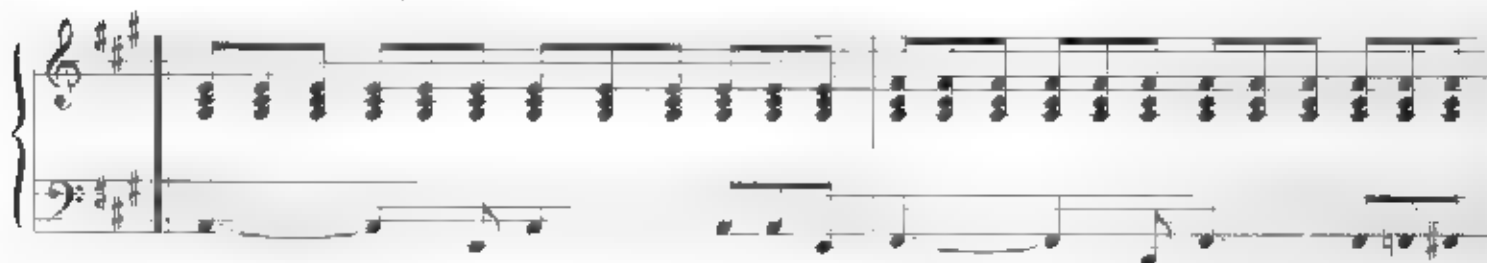


I Let me



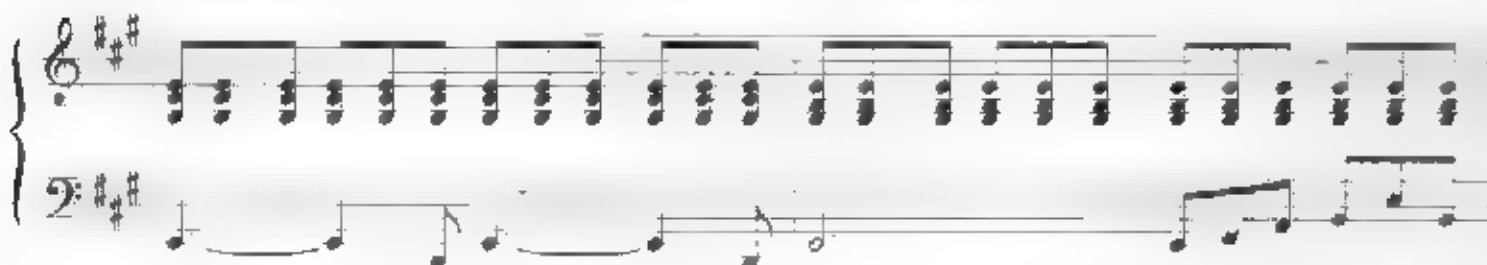
put my arms. a round your head.  
(Verse 2 see black lyric)

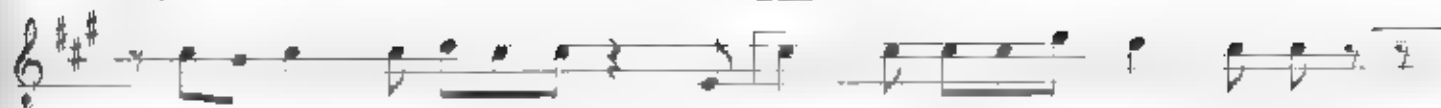
Gee it's hot let's go to bed.



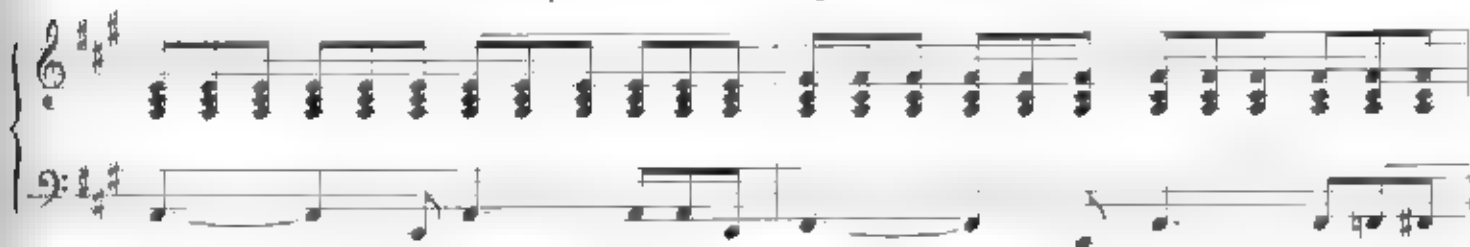
Don't for get to turn on the light.

Don't laugh babe, it-'ll be al-ight.

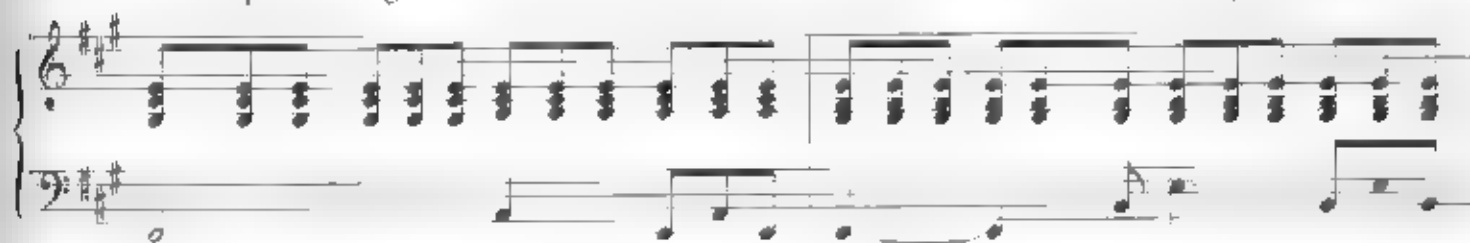




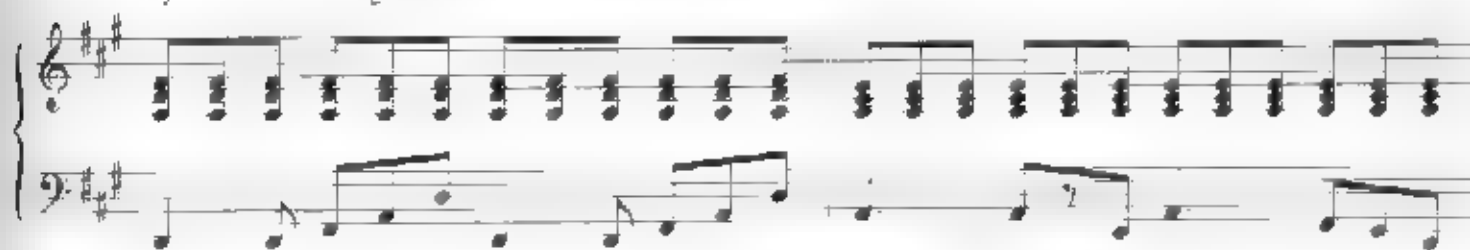
Pour me out an oth er phone Telling and see if your friends are home



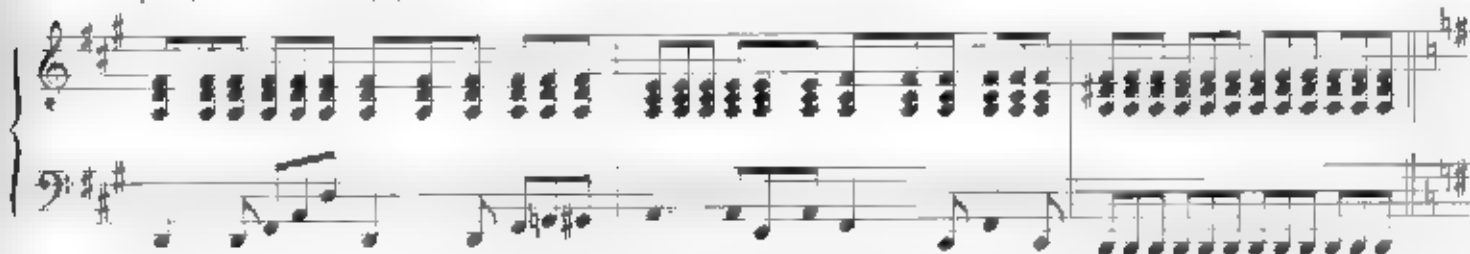
Per haps the strange ones in the dome can end us a book we can read up a - on And



try to get r on like once be fore when



pet - pe stared in Jag get's eyes and scored, like the vi - de - o films we saw H s



name was al-ways Bud-dy and he'd shug and ask to stay She'd

sigh like— Twig the Won-der Kid and turn her face a way— She's un-

cer-tain if she likes him but she knows she real-ly loves him. It's a crash course—for the rav-ers, it's a

**To Coda** ☉

**I.** C G/B Am7 C/G D, F# D/F C G/B Am7 C/C D/F# D/F D/C

give in Sa-tur Jay

*D.S. al Coda*

2. C C/B Am7 C/G D/F# D D D/C

Drive in Sa-tur-day H s

*♩ Coda*

C G/B Am7 C/G D/F# D C G/B Am7 C/C

Drive in Sa-tur-day Yeah, yeah.

D/F# D/F# D C G/B Am C/C D/F# D/F# D

Drive in Sa-tur-day It's a

*Verse 2*

Jung the foreman prayed at work  
 That ne-ther hands nor limbs would burst  
 It's hard enough to keep formation  
 Amid this fall out saturation  
 Cursing at the Astronetic  
 That stands in steel by his cabinet  
 He is crashing out with Sylvian  
 Bureau supply for ageing men  
 With snorting head he gazes to the shore  
 Where once it raged, the sea that raged no more  
 Like the video films we saw

His name was always Baddy etc



# Sorrow

Words & Music by Bob Feldman, Jerry Goldstein & Richard Gottschler.

♩ = 120  
NC



G C/G

G


With your long blond hair and your

eyes of blue, the only thing I ever got from you was

The musical score is written for piano and voice. It begins with a tempo marking of 120 beats per minute and a 'NC' (No Chords) instruction. The key signature has one sharp (F#). The score includes guitar chord diagrams for G and C/G. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line enters with the lyrics 'With your long blond hair and your eyes of blue, the only thing I ever got from you was'.


sor row sor row You






act - ed fun - ny tryin' to spend my m - ney you're out there play ing your  
*2° see block (vrr)*





high class games of sor - row



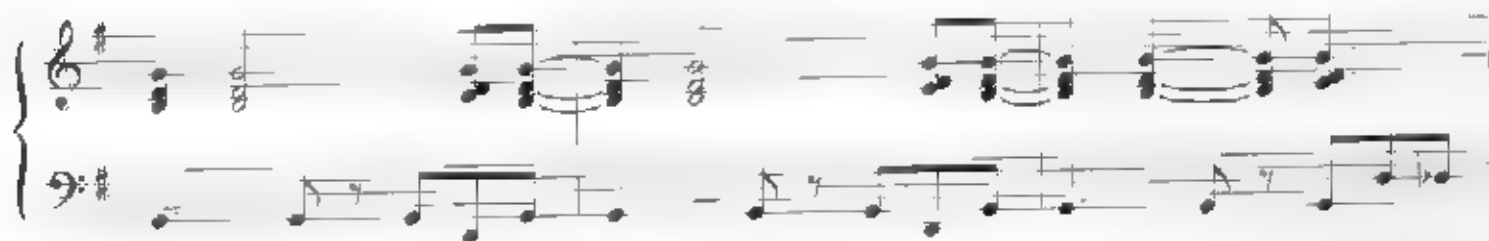


sor row You nev er do what you



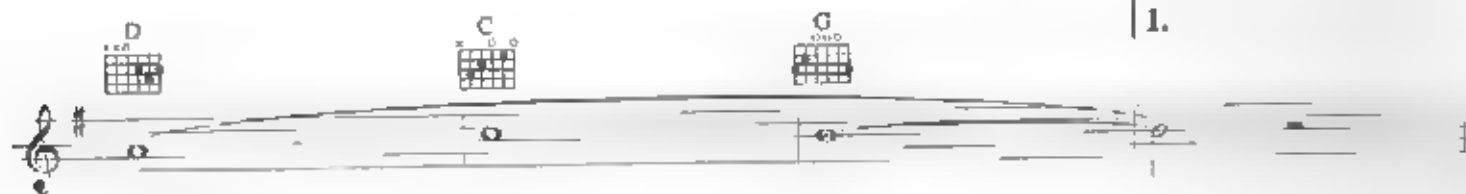


know you tught a, some - thing tells me you're the de - vil's daught - er

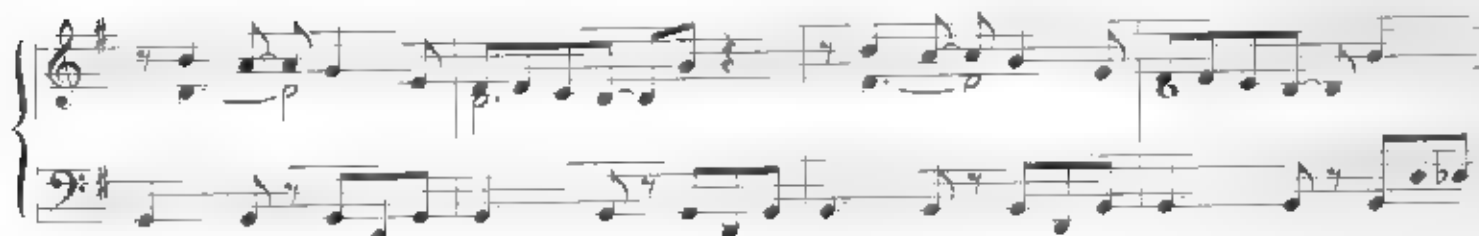
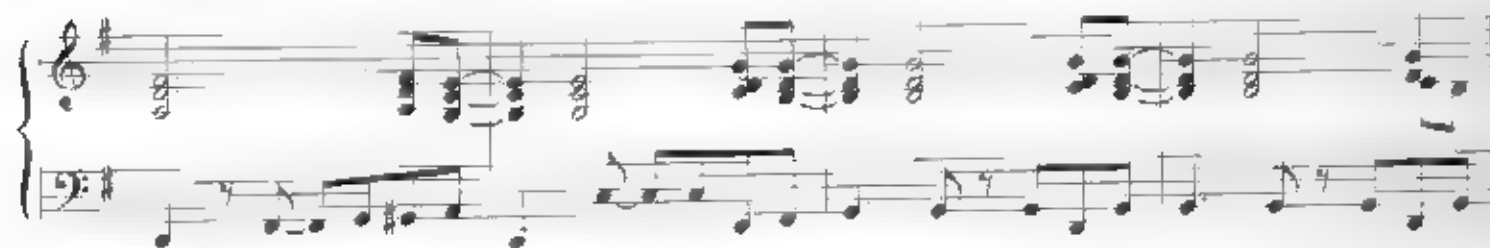


Sor - row,

sor - row.



Ooh.



Chord diagrams: C, G

2.

Chord diagram: C

With your long blonde hair I could n t

Chord diagrams: C, F

sleep last night With your long blonde hair

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction in the right hand, followed by a full piano accompaniment. The first vocal line enters with the lyrics "Ooh". The piano accompaniment features a steady eighth-note bass line and a more melodic right hand. The score includes a repeat section marked "Repeat ad lib. to fade".

2°  
 I tried to find her  
 'Cause I can't resist her  
 I never knew just how much I miss her  
 Sorrow, sorrow

With your long blond hair  
 And your eyes of blue  
 The only thing I ever got from you  
 Was sorrow, sorrow

# Rebel Rebel

Words & Music by David Bowie.

$\text{♩} = 128$

D



E



A



E



*Flute 1* Do do do do do do do do



D



E



A



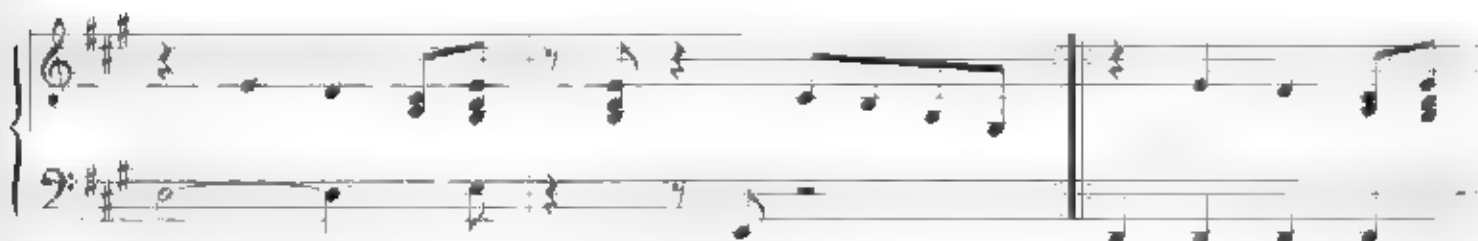
E



D



Do do do do



E



A



E



D



E



A








E










do do do do












1 You got your Moth-er in a whirl, she's not sure if you're a

*(verse 2 see black lyric)*
















boy or a girl. Hey babe, your hair's al - right









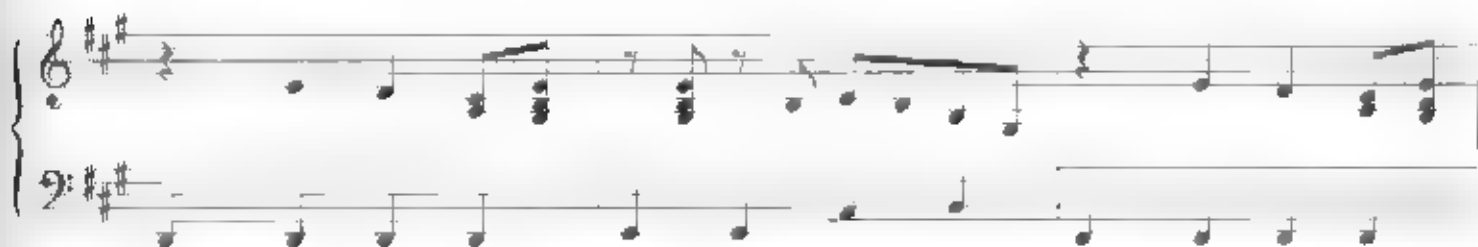
Hey babe, let's go out to - night. You like me and I

I like it all We like dan-cing and we look di - vine. -

You love bands when they play it hard — You want more and you













want it fast, — They put you down, they say I'm wrong —





You tack - y thing, you put them on. — Reb - el reb - el, you've





















torn your dress. — Reb - el reb - el your face is a mess. —

















Reb - el reb - el, how could they know? Hot tramp, I





love you so. Don't ya

Do do da do

do do do do

do do do do

2.

D F A E D

Do do do do do do do. Reb - el reb - el, you've

E A F D E A E

torn your dress. Reb - el reb - el, your face is a mess.

D E A E D

Reb - el reb - el, how could they know? Hot tramp

E D E A F

love you so.







You've torn your dress,— your









face is a mess. You can't get e-nough, but e-nough ain't the test. You've got your







rais - on - ston and a live wire. You've got your clack - nax and a









hand full of dudes. You wan na be there when they count up the dudes. And I







love your dress      You're a ju-ven-ile sac-cess—









be-cause your face is a mess—      So







how could they know      I said how could they know?










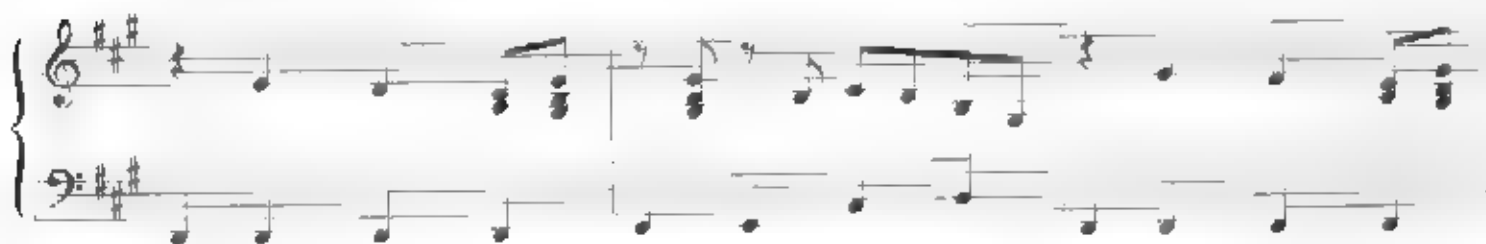











So what cha wan na know      Ca a mu-ty <child> chi chi d.

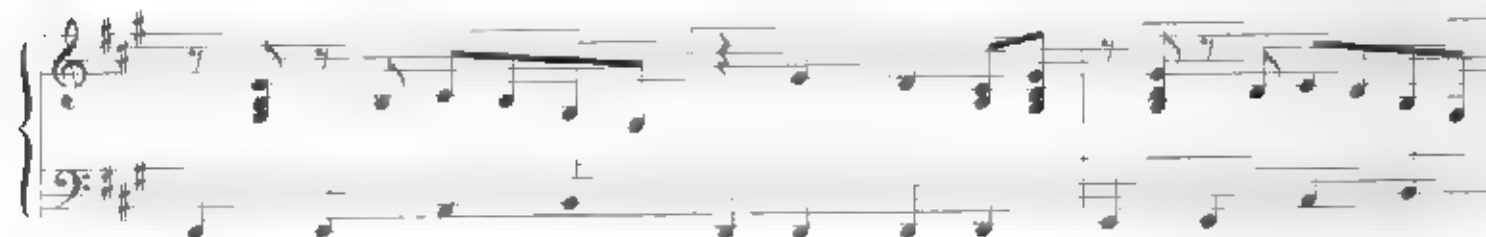










chi-child, Oh where d'ya wan na go      What can I do for you? Looks like I



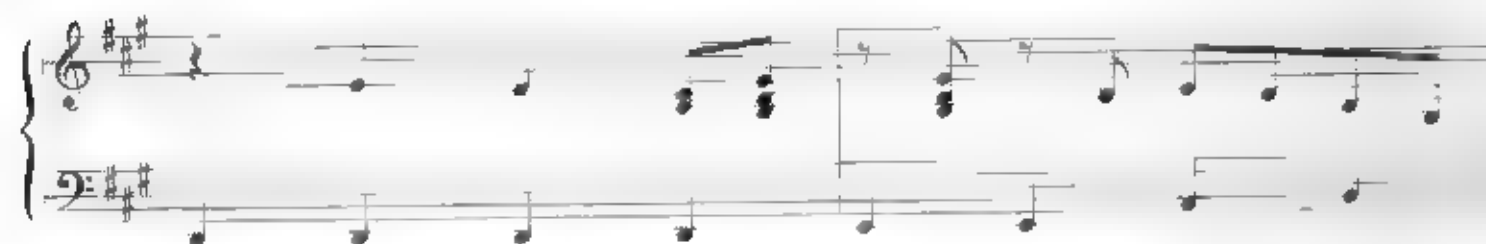












been there too. — be-cause you've torn your dress—      and your



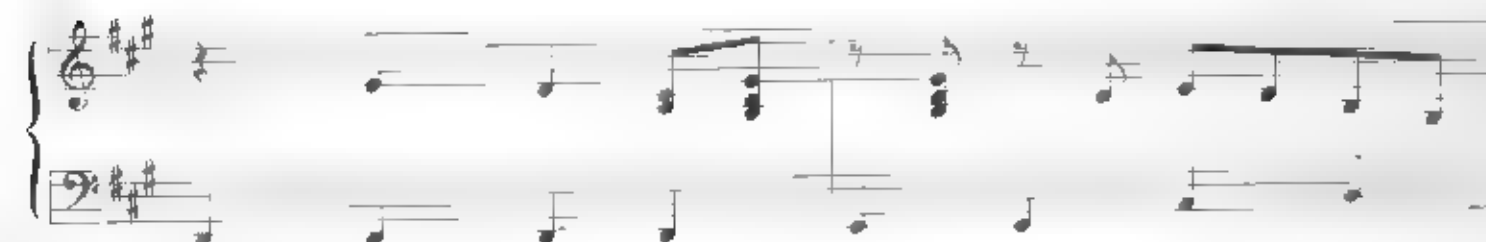





face is a mess. —      Oo, your



face is a mess —      Ooh, ooh, so



D E A F

how could they know?

D E A E

How could they know?—

D E A E D

Do do do do do do do do

*Verse 2*

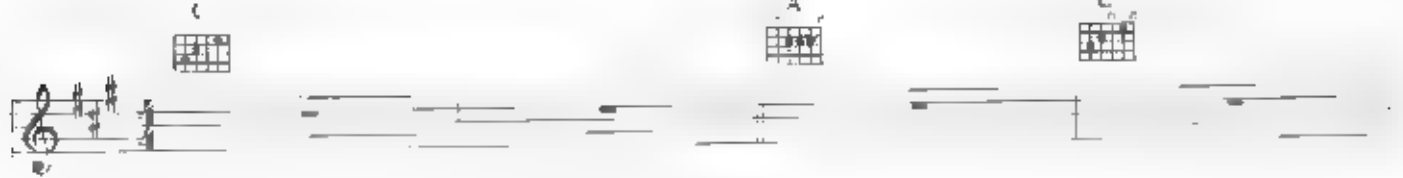
You got your mother in a whirl  
 'Cause she's not sure if you're a boy or a girl  
 Hey babe, your hair's alright  
 Hey babe, let's stay out tonight  
 You like me and I like it all  
 We like dancing and we look divine  
 You love bands when they play it hard  
 You want more and you want it fast.

They put you down, they say I'm wrong  
 You tacky thing, you put them on  
 Rebel rebel, you've torn your dress  
 Rebel rebel, your face is a mess  
 Rebel rebel, how could they know?  
 Hot tramp I love you so.

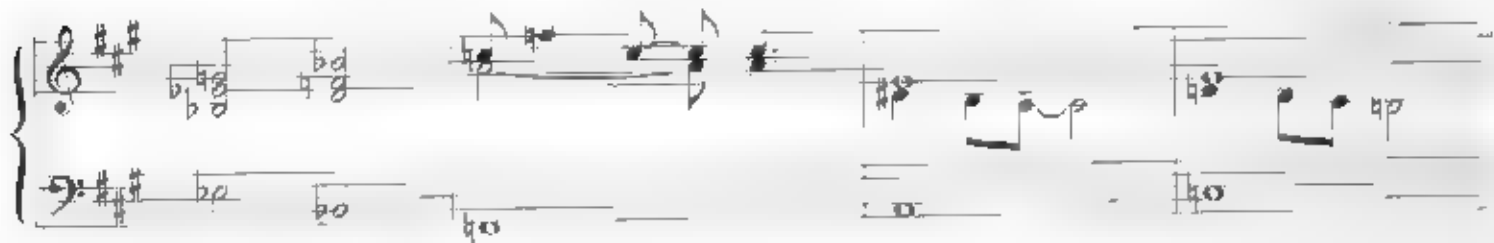
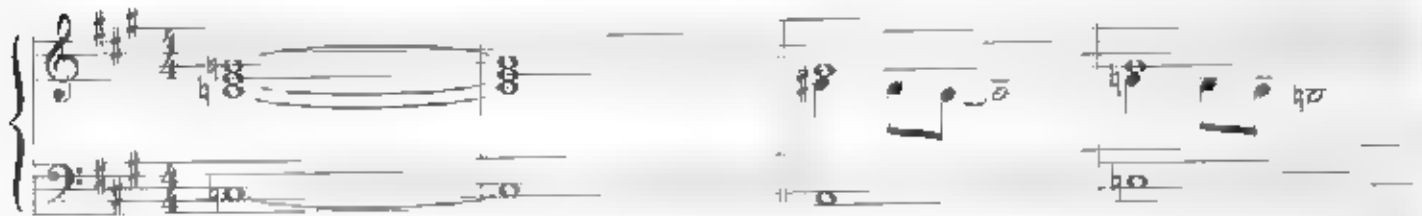
# Diamond Dogs

Words & Music by David Bowie.

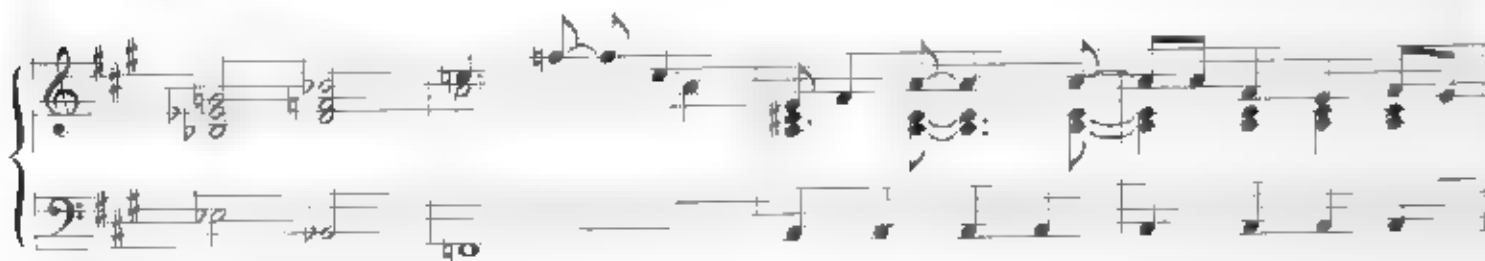
116



*Spoken* This ain't rock 'n' roll. This is genocide!



I As they



A



pulled you out of the ox - y - gen tent — you asked for the la - tes, par  
(Verse 2 see block lyric)



D



ty With your si - li - cone hump and your ten. inch stump.



A



dressed like a priest you was, — Tod Brown - ing's freak you was. Crawl - ing down the al - ley on your  
(% see block lyric)



E



hands and knee. I'm sure you're not pro - tect - ed for it's plain to see. the





**D** **A**

dia-mond dogs are poach-ers and they hide be-hand trees. Hunt you to the ground they will.

**E**

man ne quits with k ap peal I... keep a friend se rene  
(Will they come?) (Will they come?)

**G** **A**

Oh ba by, come un to me Well she's  
(Will they come?)

**D**

come, been and gone — Come out of the gar - den ba - by.



you'll catch your death in the fog — Young girl, they



call them the dia - mond dogs. Young girl, they



1.

call them the dia - mond dogs

2. The

2, 3.



Ooh ooh ooh ooh? Call them the dia - mond dogs



Musical notation for the first system, featuring a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#).

Ooh ooh ooh ooh!

Cal



Musical notation for the second system, featuring a vocal line and piano accompaniment.

To Coda  

Musical notation for the third system, featuring a vocal line and piano accompaniment.

them the dia - mond dogs.

Oh,

Musical notation for the fourth system, featuring a vocal line and piano accompaniment.



Musical notation for the fifth system, featuring a vocal line and piano accompaniment.

ooh

Musical notation for the sixth system, featuring a vocal line and piano accompaniment.



Musical notation for the seventh system, featuring a vocal line and piano accompaniment.

Aah aah!

Musical notation for the eighth system, featuring a vocal line and piano accompaniment.

*D.S. al Coda*

Ooh ooh'

3 in the

*Coda*

Row wow woof whuf, how how, wow. Call

them the dia mond dogs Dogs'

Call— them the dia mond dogs Call



them the, call them Ca them the da - mon's songs



Call the n. call them. Call



them the da - mon's songs Keep cool



Spoken Darnona songs rule OK

Chords: I, A, C, E, B, F, A

Vocal lyrics: Hey hey hey hey

Vocal lyrics: Be - ware of the dia - mond dogs

Repeat ad lib. to fade

#### Verse 2

Now Halloween Jack is a real cool cat  
 And he lives on top of Manhattan Chase  
 The elevators broke so he slides down a rope  
 Onto the street below, oh Tarzie go man, go.  
 Meet his little hussy with his ghost down approach  
 Her face is sans teature but she wears a Da - branch  
 Sweetly remniscent, something Mother used to bake  
 Wrecked up and paralyzed, diamond dogs are sablerized.

(Will they come?) etc

#### Out 8

In the year of the scavenger the season of the bitch  
 Sashay on the broadwalk, scurry to the ditch  
 Just another future song, lonely little kitsch  
 (There's gonna be sorrow) try and wake up tomorrow

(Will they come?) etc

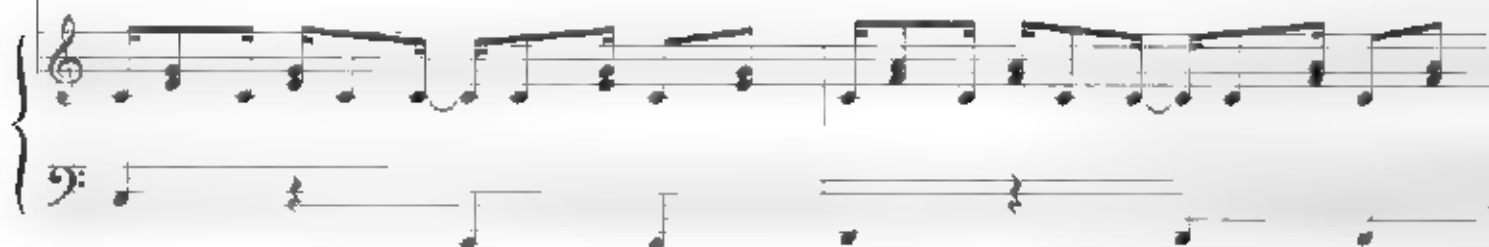
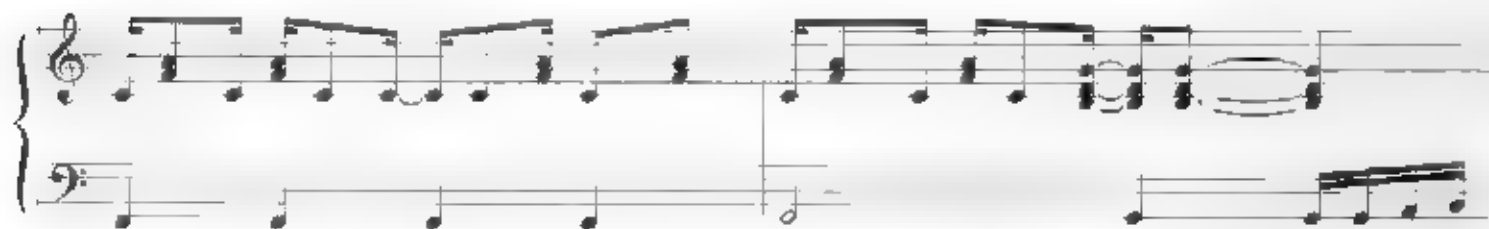
# Young Americans




Words & Music by David Bowie.

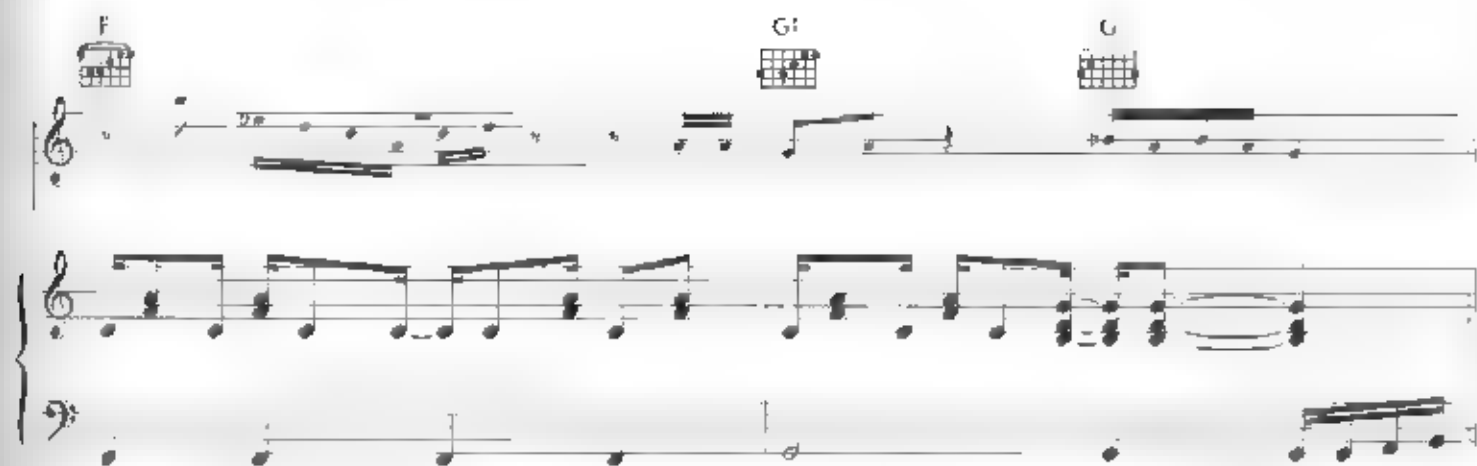
♩ 84





Dm7

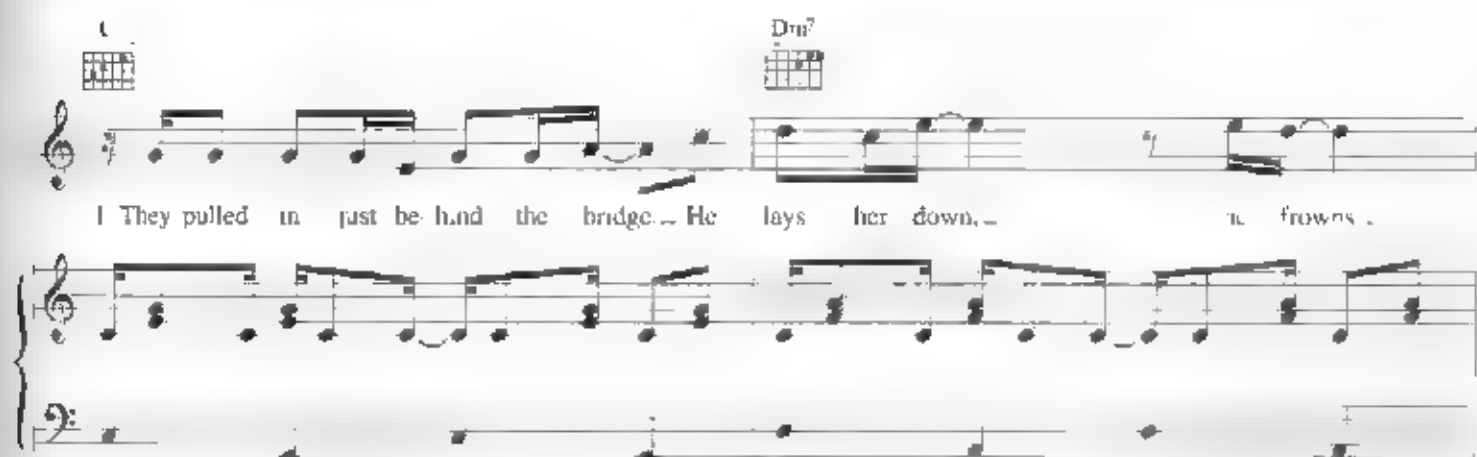




I They pulled in just be hind the bridge. He lays her down, — it frowns.







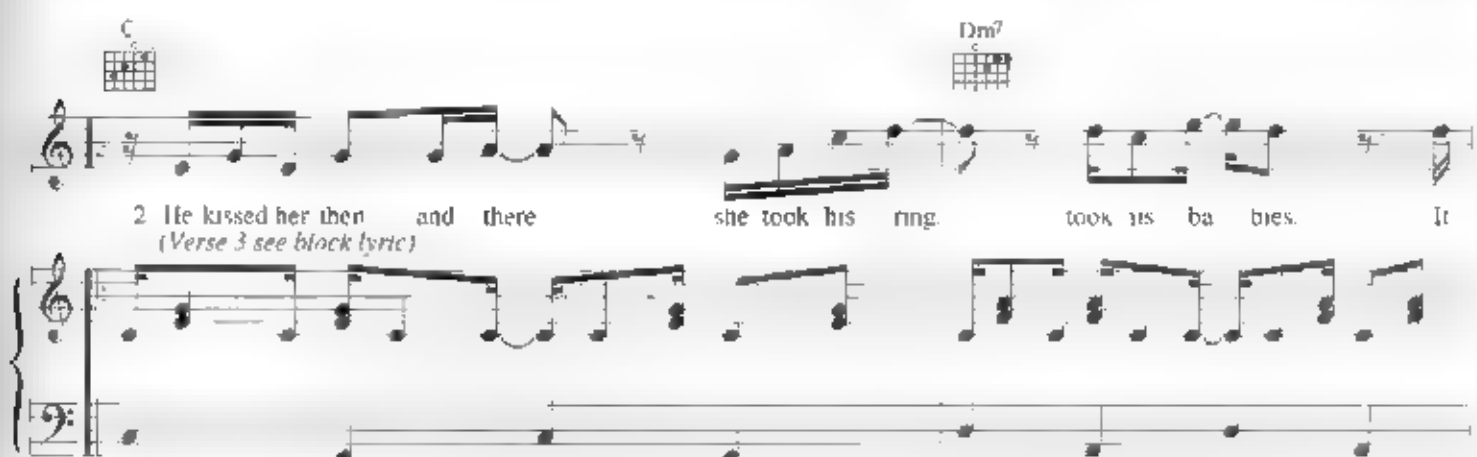


"Gee my life's a fun - ny thing, am I — still too young?"



2 He kissed her then and there she took his ring. took his ba bies. It  
*(Verse 3 see block lyric)*





F Gb G

took him min - utes, took her no - where, heav - en knows she'd have ta - ken a - ny - thing

F C

(All ————— night) She wants the young — A - me - ri - can  
(He)

C Dm7

(Young A - me - ri - can, young A - me - ri - can, she wants the young A - me - ri - can  
(he)

I.  
F G G

All ————— right) But she wants the young A - me - ri - can

2.



right but he wants the young A - me - ri - can



Do you re mem ber



your Pre - si - dent Nix-on? Do you re mem - ber the



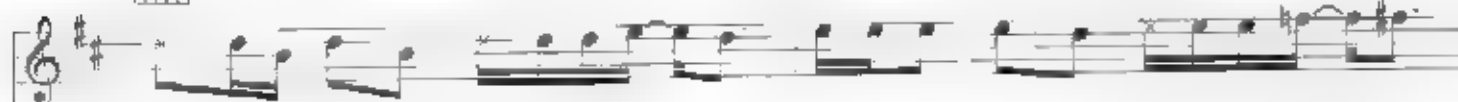
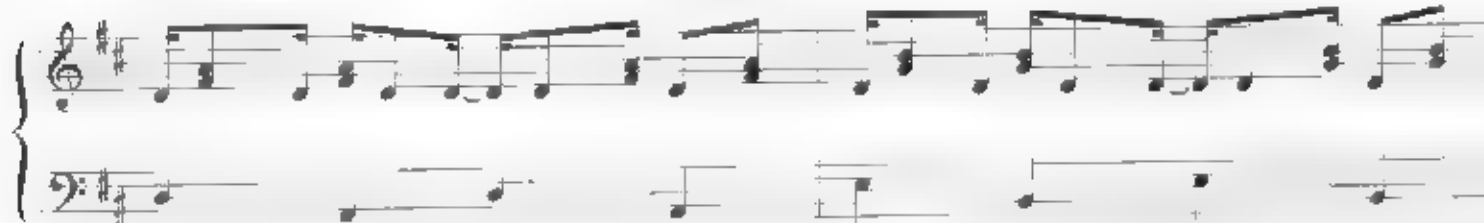
NC

bills you have to pay, - or ev - en yes - ter day?

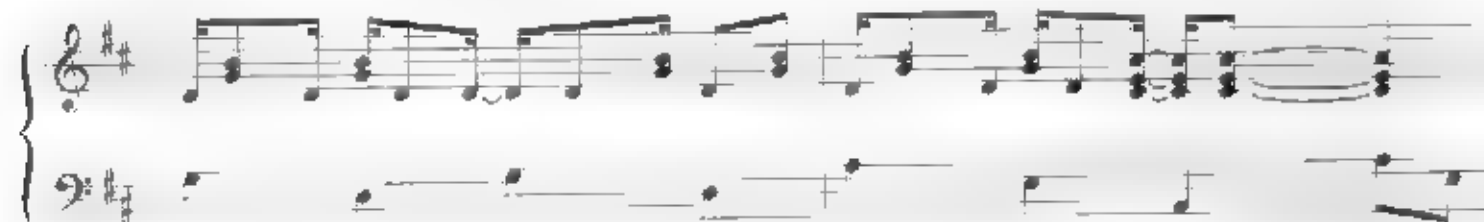
Drums



4 You ain't a pimp and you ain't a hustler A pimp's got a Ca-di and a la-dy got a Chry-sler



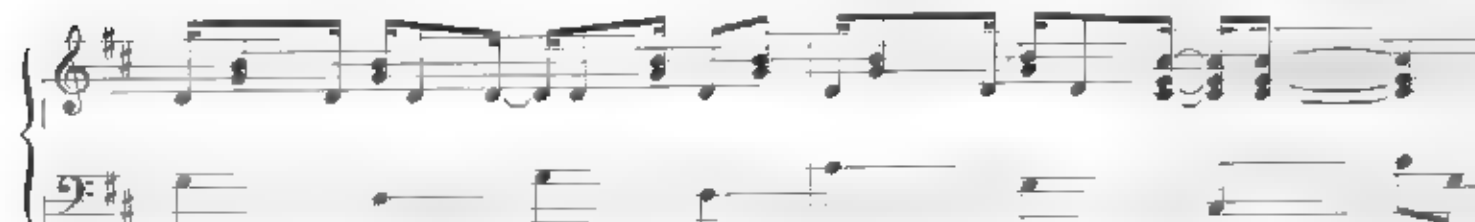
Back's got re-spect and whites's got a soul-train. Ma ma's got cramps and look at your hands-ache



5 (I heard the news to-day oh boy) I got a suite and you got de-feat



Ain't there a man who can say no more? And ain't here a wo-man I can sock on the jaw? 6 And





Isn't there a child I can hold with out judg ing? And isn't there a pen that will write be fore they die?



Free time



Am I not proud that you've strug gled fa - ces? Isn't there one damn song that can



make me break down and cry?



Drums

a tempo



A night I want the young— A - mer i - can






( can ) (Young A me - ri can, young A me - ri can, I want the young A - me - ri can





All right) I want the young A - me - ri - can. young A - me - ri -

*Repeat til lib. to fade*

*Verse 3*

All the way from Wash ngton  
 Her bread-winner begs off the bathroom floor  
 "We live for just these twenty years  
 Do we have to die for the fifty more?"

*All night etc*

# TVC 15

Words & Music by David Bowie.

♩ = 108

NC



Oh oh oh



oh oh Oh oh oh oh oh



Oh oh oh oh oh Ooh



1 Up ev - 'ry ev - 'ning 'bout half eight or nine, I give my  
*(Verse 4 see black lyric)*

com-plete at-ten-tion to a ve-ry good friend of mine. He's quad-ro-pho-nic he's a,



he's got more chan-nels So he lo-gra-mic oh my T V C one five



2. I brought my ba-by home she, she sat a-round for-lorn She saw my T V C one  
*(Verse 3 & 8 see black lyrics)*

five ba by s gone she she crawled right in my my, my

she crawled right in my, so ho-lo-gram-ic, oh my T V C one five

Oh so de-mon-ic oh my T V C one five

T V C one five Tran s-fer

*stacc*



Trans m's sion

Tran si tion

Trans m's sion.


Oh my T V C one five

oh, oh T V C one five

Oh my T V C one five

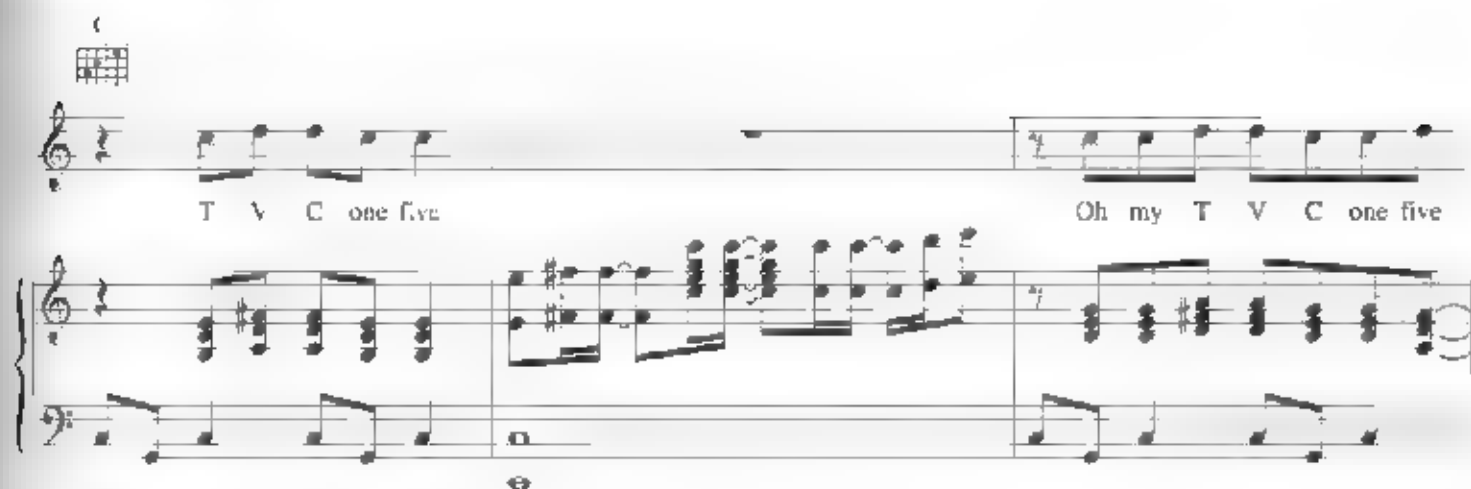
oh, oh

C



T V C one five

Oh my T V C one five



D C




oh oh. T V C one five

Oh my T V C one five



D C




oh, oh. T V C one five

*D.S. and fade on horns*



Verse 3

Maybe if I pray every  
Each night I sit there pleading  
"Send back my dream test baby  
She's my main feature"  
My TVC one five he  
He just stares back unblinking  
So hologramic, oh my TVC one five

One of these nights etc

Verse 4 & 5

One of these nights I may just  
Jump down that rainbow way  
Be with my baby, then  
We'll spend some time together  
So hologramic oh my TVC one five  
My baby's in there someplace  
Love's rating in the sky  
So hologramic, oh my TVC one five

Transition etc

# Fame

**Words & Music by David Bowie, John Lennon & Carlos Alomar**

Ex. 96

Handwritten musical score for Ex. 96. The score is for piano and features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by a quarter note A-flat, and then a half note G. The bass line starts with a half note B-flat, followed by a quarter note A-flat, and then a half note G. The piece ends with a final chord of B-flat major.

Musical score for "The Rose Tree" in B-flat major, 4/4 time. The score is written for voice and piano. The piano part features a prominent bass line in the left hand and a more active melody in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes a treble and bass clef, a key signature of two flats, and a time signature of 4/4. The music is written in a single system with a grand staff (treble and bass clefs) and a vocal line. The piano part has a complex texture with many beamed notes and rests.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a large, stylized 'R' as a graphic element. The bass staff provides a simple harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

© Copyright 1995 E. Murotto Music/RZO Music Limited 12.5% / CM Music Publishing Limited (44.92%)  
© Journal Music Limited 8.53% / 100 MPH Music Corporation/Warner Chappell Music Limited 33.44% / Zenith Music 22.97%  
All Rights Reserved International Copyright Secured

First system of musical notation, featuring a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern.

Second system of musical notation, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature.

Third system of musical notation, starting with a repeat sign (double bar line with two dots). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics "I Fame makes a man take things over Fame res am" are written below the melody. A note indicates "(Verses 2 & 3 see block lyrics)".

Fourth system of musical notation, continuing the melody and accompaniment. The lyrics "loose hard to swallow Fame puts you there where things are hol-low" are written below the melody.



Fame

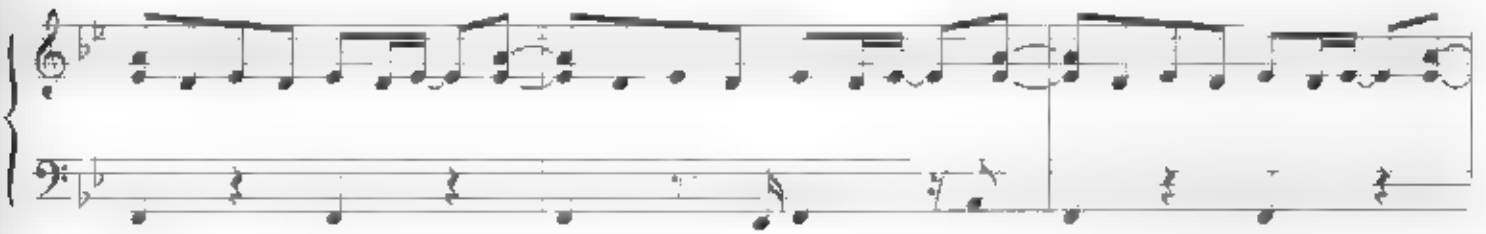
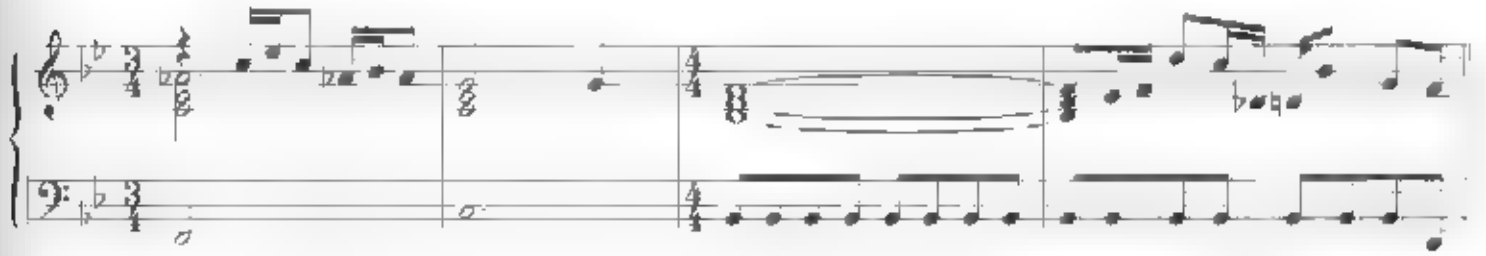
It's not your brain  
I am



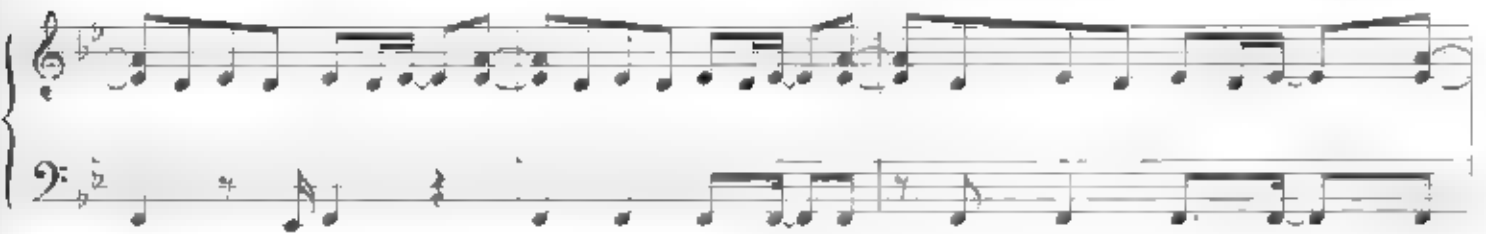
just the flame that burns your change to keep you in sane

To Coda

Fame

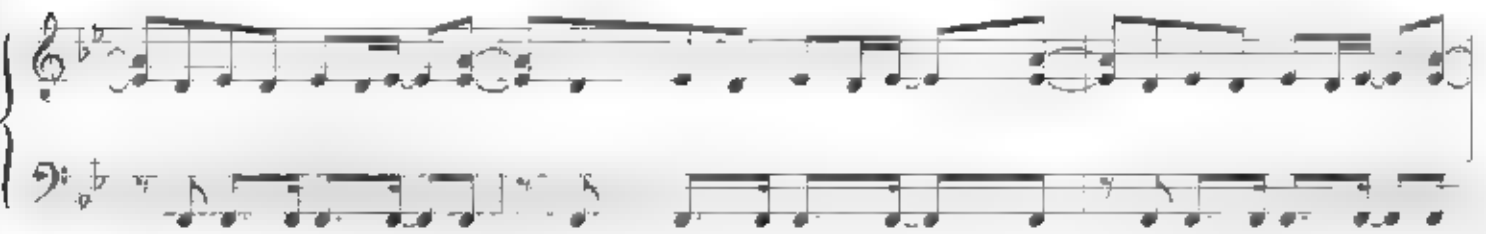


Do be da be da de Di be da bi



Do be da be

Do be da de



*D.S. al Coda*

Do be da be da ca Do be da de Do be da de Do be da de

The first system of the musical score. The vocal line (treble clef) features a melody with triplets of eighth notes. The piano accompaniment (grand staff) consists of a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. The lyrics are 'Do be da be da ca Do be da de Do be da de Do be da de'.

⊕ *Coda*



Fame

The second system begins with a Coda section, indicated by a square with a cross symbol. The vocal line (treble clef) has a whole rest followed by a half note. The piano accompaniment (grand staff) continues with the same rhythmic pattern. The lyrics are 'Fame'.

An empty musical staff for the vocal line, consisting of a single treble clef staff.

The third system of the musical score, featuring piano accompaniment. The right hand (treble clef) plays a continuous eighth-note melody, while the left hand (bass clef) plays a steady eighth-note bass line.

Fame fame fame fame fame fame fame

The fourth system of the musical score. The vocal line (treble clef) features a melody with slurs over groups of notes. The piano accompaniment (grand staff) continues with the same rhythmic pattern. The lyrics are 'Fame fame fame fame fame fame fame'.

The fifth system of the musical score, featuring piano accompaniment. The right hand (treble clef) plays a continuous eighth-note melody, while the left hand (bass clef) plays a steady eighth-note bass line.

fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame

*Repeat to fade*

Fame what's your name?—

#### Verse 2

Fame, what you like is in the limo  
 Fame, what you get is no tomorrow  
 Fame, what you need you have to borrow  
 Fame  
 Fame, "Mine, it's mine!" is just his line  
 To bind your time. it drives you to crime  
 Fame

#### Verse 3

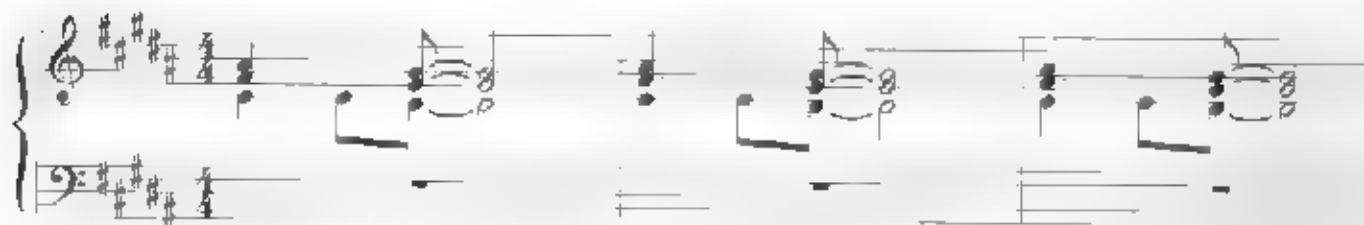
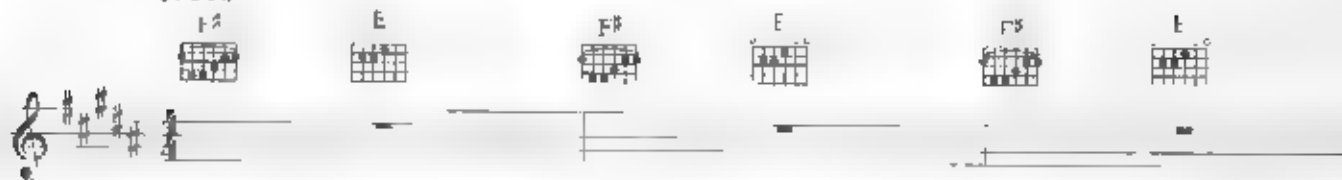
Is it any wonder I reject you first?  
 Fame, fame, fame fame  
 Is it any wonder you're too cool to fool?  
 Fame  
 Fame, bully for you, chully for me  
 Gotta get a ranchuck on par  
 ame



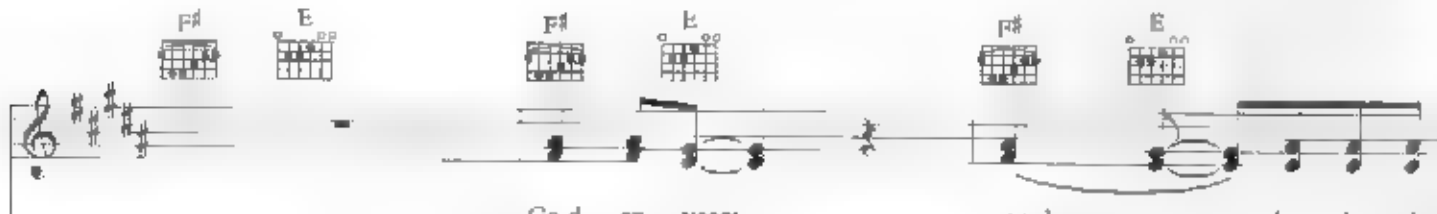
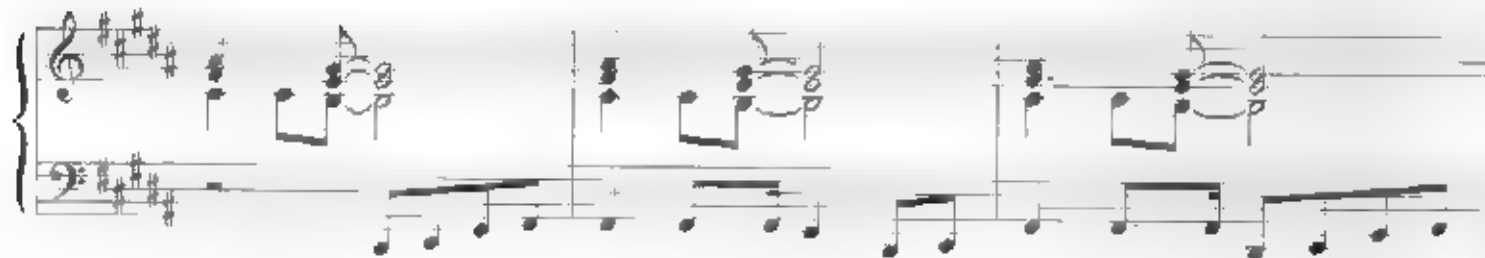
# Golden Years

Words & Music by David Bowie

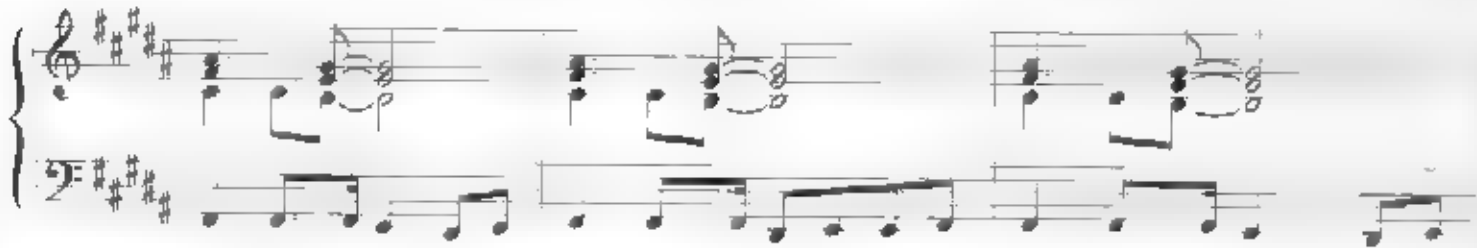
♩ 108








Gold en years, — gold, — whop, whop, whop.

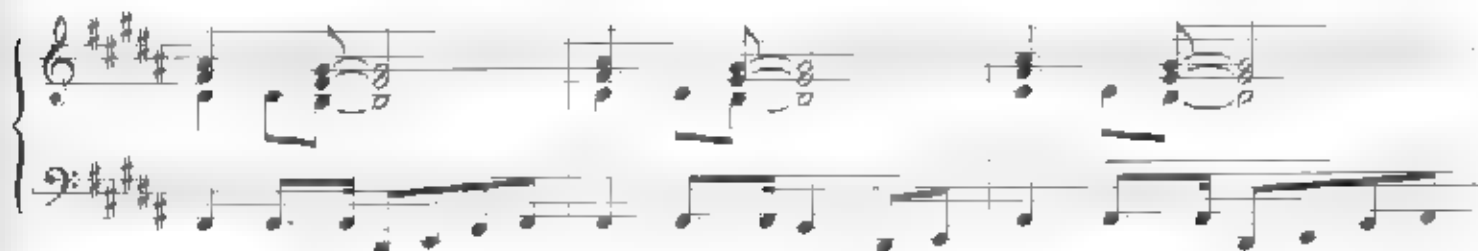








Gold - en years, gold, — whop, whop, whop



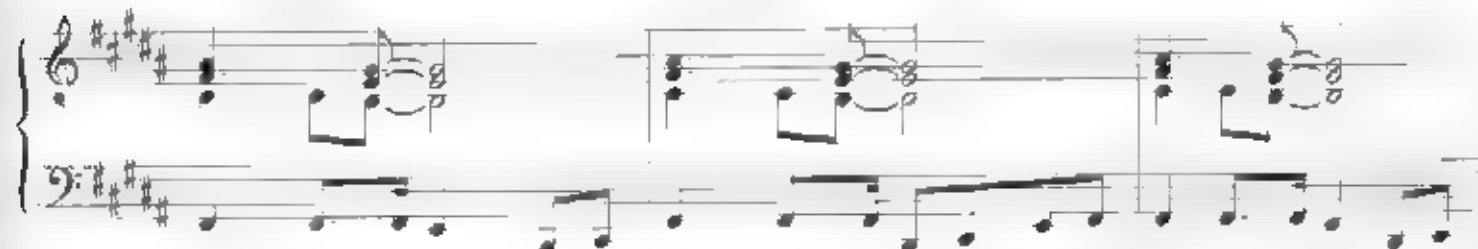












Cold - er years, gold whop, whop, wrop



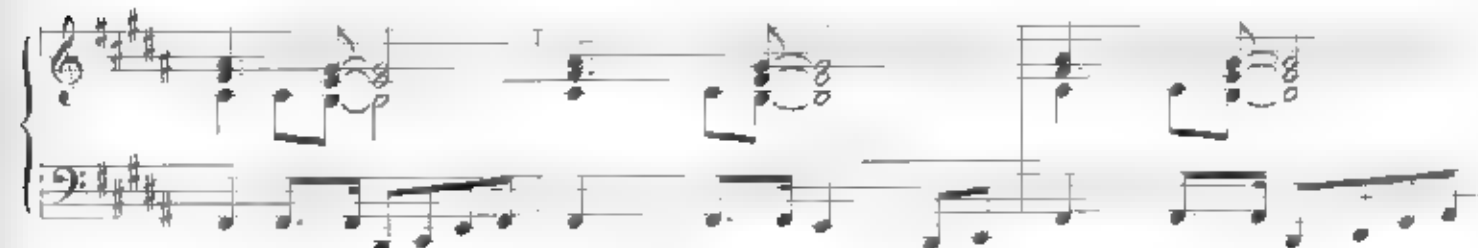













Don't let me hear you say life's tak ing you no - where, — an ge



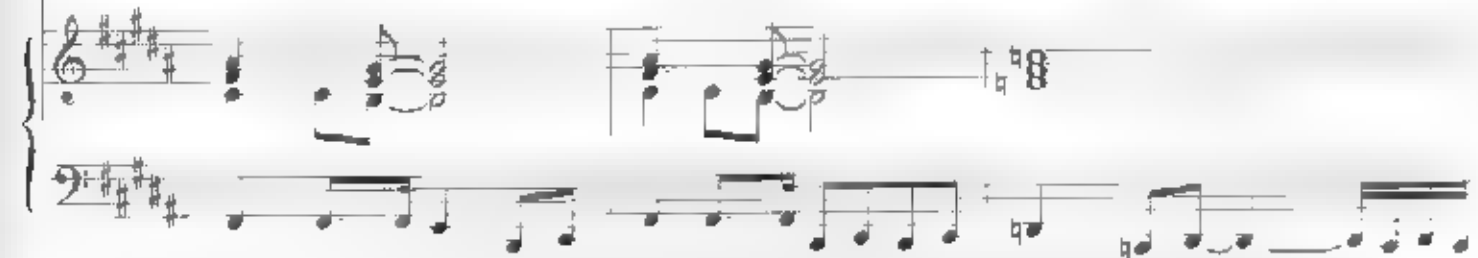







Come get up my ba-by Look at that sky. life's be gun Nights are warm and the ways are



young Come ge up my ba-by There's my ba by, lost that's all





Once I'm beg ging you save her lit - tle  
 Go d - en years,



go d. whop, whop, whop  
 Come get up my ba - by



Last night they loved you, op-en-ing doors and pull ing some strings, an - gel  
*(% see block lyric)*



Come get up my ba-by, In walked luck and you looked in time. Ne-ver look back, walk tall, act

F# E F# E D Bm  
 Come get up my ba-by I'll stick with you ba-by for a  
 D Bm7 G C Am C#dim  
 thou sand years. No-thing's gon-na touch you in these gold-en years.  
 Bm Em NC *To Coda* p# F  
 Gold-en years, Gold-en years,  
 p# F F# E F# F  
 gold, whop, whop, whop. Come get up my ba-by

F# E F# E

Some of these days and it won't be long (On na) Drive back down where you once be longed in the

F# E F# E

back of a dream car, twen-ty foot long. Don't cry my sweet don't break my heart

F# E F# E

Do ing a, right, but you got- a get smart! Wish up-on, wish up-on, day up-on day, I'll be

F# E F# E

lieve oh Lord, I'll be lieve all the way Come get up my ha-by Run for the sha-dows...

*D.S. al Coda*

Run for the sha - dows Run for the sha - dows in these gold - en years.

⊕ *Coda*

*Repeat ad lib in taste*

Gold - en years, — gold. wh up. whop. whop

※

Don't let me hear you say life's taking you nowhere, angel  
 Come get up my baby  
 Run for the shadows, run for the shadows  
 Run for the shadows in these golden years  
 I'm stuck with you baby for a thousand years  
 Nothing's gonna touch you in these golden years  
 Gold

Golden years *etc*

# Wild Is The Wind

**Words by Ned Washington.  
Music by Dimitri Tiomkin.**




Love me ove me, love me, love me, say you do



Let me fly





a way with you. For





my love s like the wind.



Am  I 

and wild is the wind. Wild is the wind.

Am  Dm7 

2 Give me more. than one ca  
(Verse 3 & % see block lyric)

Am 

ress. Sa - tis fy this

Dm7  F/G  G 

hun - gri - ness. Let in






F#m

G

Dadd<sup>9</sup>

To Coda



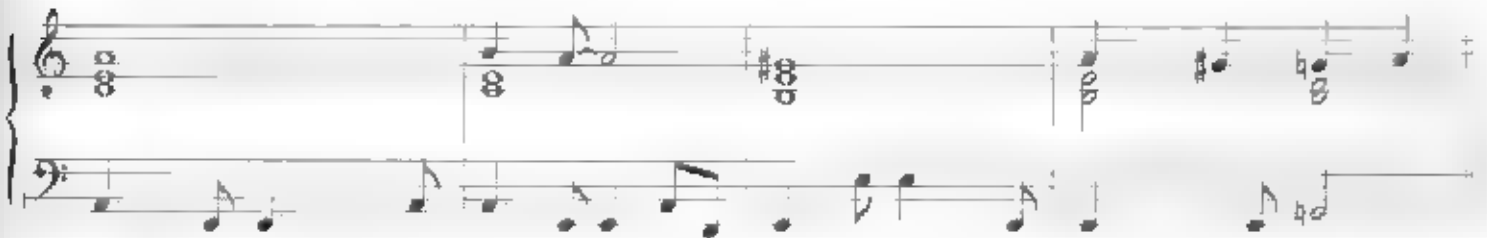
wind blow through your heart,



Oh wild is the wind



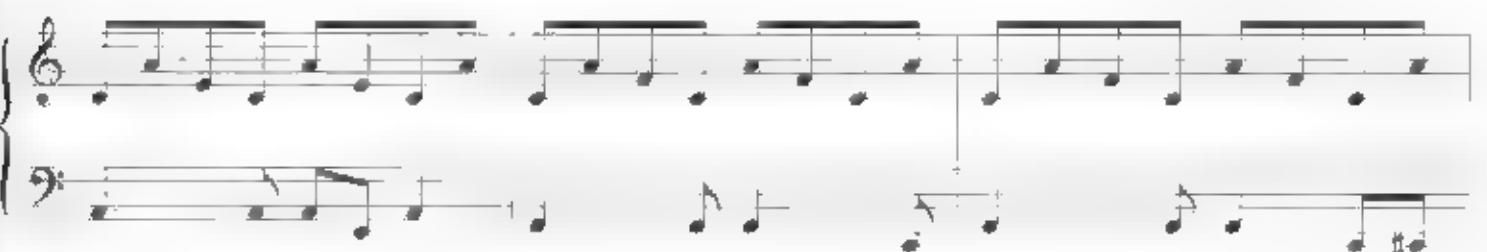
Wild is the wind.



You touch me



I hear the sound






et ma Je-rais You

kiss me




with your kiss my life be gins




You're Spring to me,

Free time

Chord diagrams: F, E<sub>9</sub>, Dm, NC

all things come Don't you know you're life it -

1. a tempo 2. a tempo D.S. al Coda

self self

Drums

Coda

Chord diagrams: E<sub>m</sub>, A<sub>m</sub>

And wild is

Chord diagrams: A<sub>m</sub>/G

the wind Wild is the wind

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The first system includes a guitar chord diagram for F. The second system includes guitar chord diagrams for Dm7 and G major. The third system includes guitar chord diagrams for G and F. The lyrics are 'Wild is the wind' repeated. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line is a simple melody that follows the lyrics.

F

Wild is the wind

Dm7

G

Wild is the wind

G

F

Wild is the wind

Repeat and hold a tone

*Verse 3 & 8*

Like the leaf clings to the tree  
 Oh, my darling cling to me  
 For we're like creatures of the wind  
 Wild is the wind  
 Wild is the wind

*You touch me etc*

# Boys Keep Swinging

Words & Music by David Bowie & Brian Eno.

♩ 120



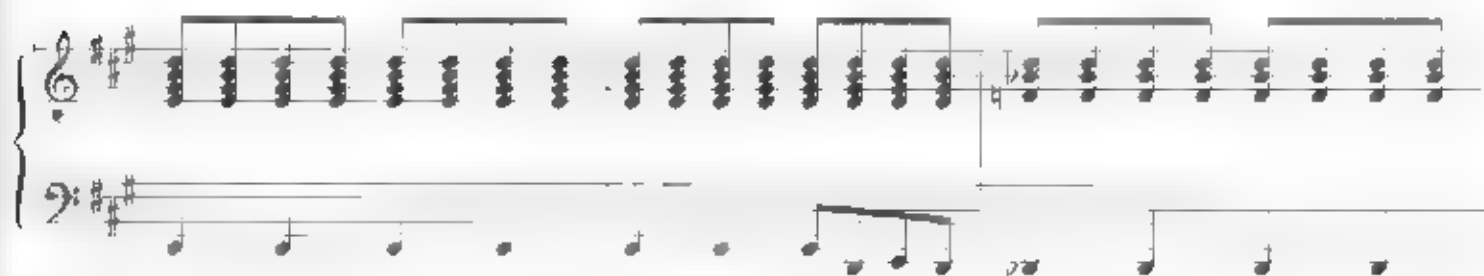
Hea-ven loves ya



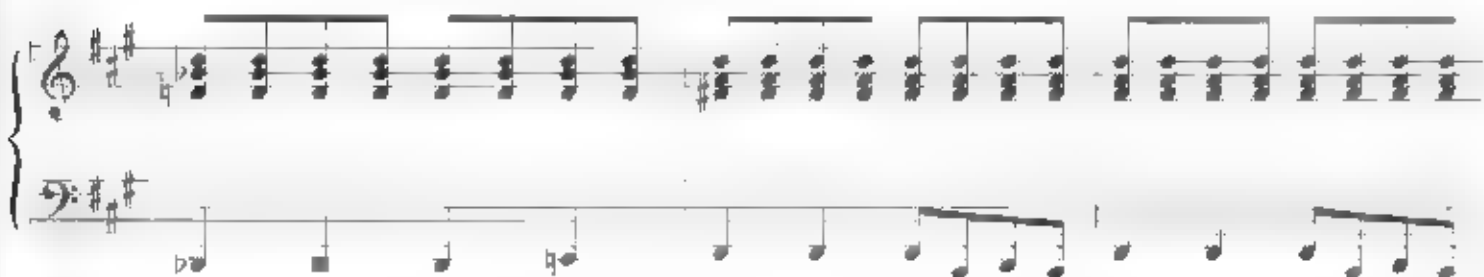
The clouds part for ya.



No-thing stands in the way



when you're a boy



E<sup>7</sup> B

Cool as al ways in ya Life is a pop of the cher-

D

ry when you re a boy (When you're a boy)

A D A

You can wear a un-i-form. (When you re a boy)— Ouh er boys—

D G

check you out (You get a girl.) These are your fav - 'rite things. (When you're a boy,

A

A/G

A/F#

A/E

A


 A

(Boys)

(Boys)

Boys keep swing ing.

boys a - ways work it out )

 Un cage tie cot-nars.  
 (Gtr solo on D.%)



17

B

at full hu nap Lock just kassed you "he lo."

D

when you're a boy

18

Bb

They've close va You're always first on the line

D

when you're a boy (When you're a boy)

A

D

You can buy a home of your own (When you're a boy)

A

D

Learn to drive and ev - 'ry - thing (You'll get your share)

G

A

when you're a boy)

*D.S. to fade*

# Sound And Vision

Words & Music by David Bowie.

The musical score for "Sound And Vision" is presented in four systems. Each system includes a guitar part and a piano part. The guitar part is written on a single staff with a key signature of one sharp (F#). Above the guitar staff, chord diagrams are provided for the following chords: G, A p, D, G, and A m. The piano part is written on a grand staff, consisting of a treble clef and a bass clef. The bass line is a steady, rhythmic pattern, while the right hand features a melodic line with various intervals and rests. The overall tempo and feel are indicated by the notation and the key signature.

© Copyright 1977, Fantasy Music, R&B Music Limited, 89%  
 Fantasy Music Publishing Limited, 10%  
 All Rights Reserved. International Copyright Secured

G

Aah

Ar

Xed

G

Aah

C<sup>b</sup> G C<sup>b</sup> C

Do do do do do do do do do do do do

du.

Don't you won-der some times

'bout sound and vi-sion?

D

G

Blue, blue, e-lee-tric blue, that's the col-our of my room

G

Am

G

where I will live. Blue, blue,

Am

G

pale blinds drawn all day, no-thing to read, no-thing to say

Am

G






















Am D Em

to my so - li - tude, ov - er my head Don't you won - der some - times

G

bout sound and

Am D

con'

G

Repeat to fade



# "Heroes"

Words by David Bowie.  
Music by David Bowie & Brian Eno.

♩ = 116  
D



Guitar



G





D



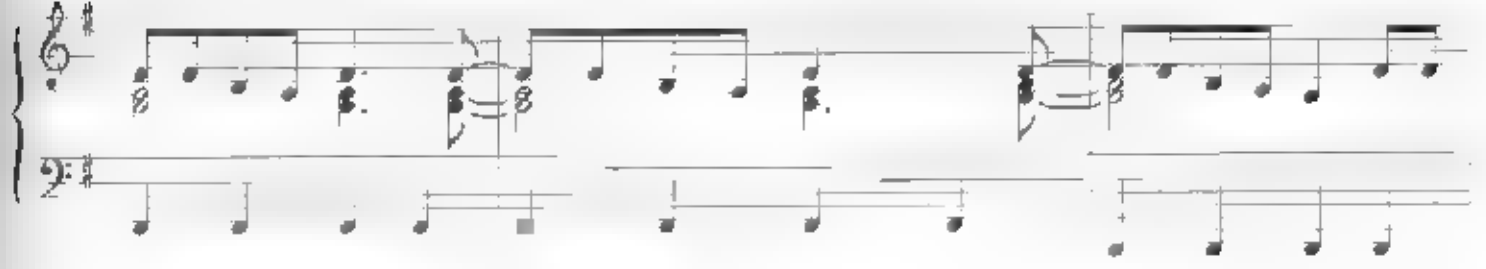

G





2  

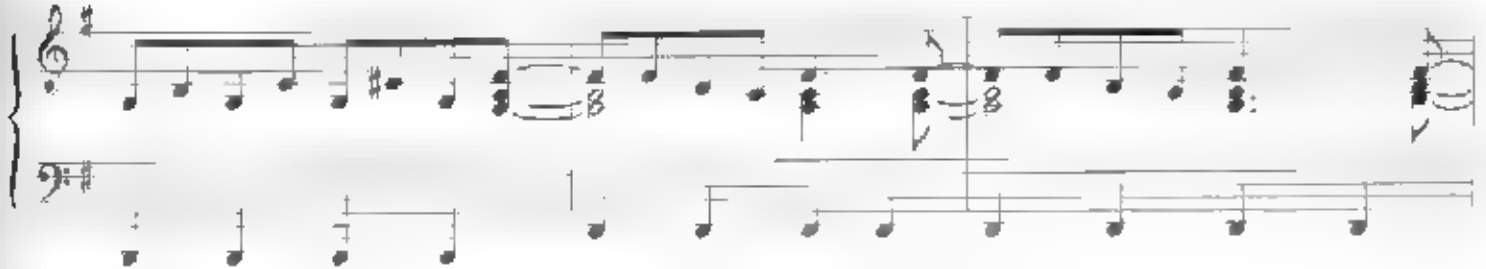
I wish you could swim

*Vers. 2 see back (p. 1)*



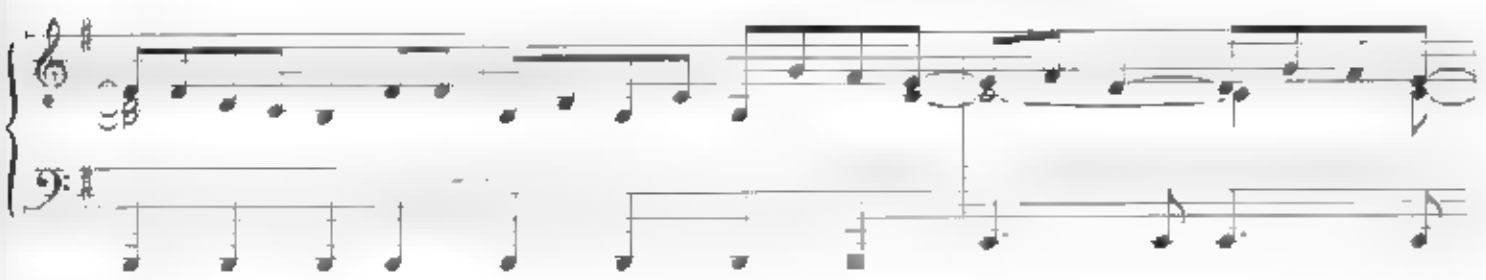
3 


like the dol - phins, ike dol-phins can swim.



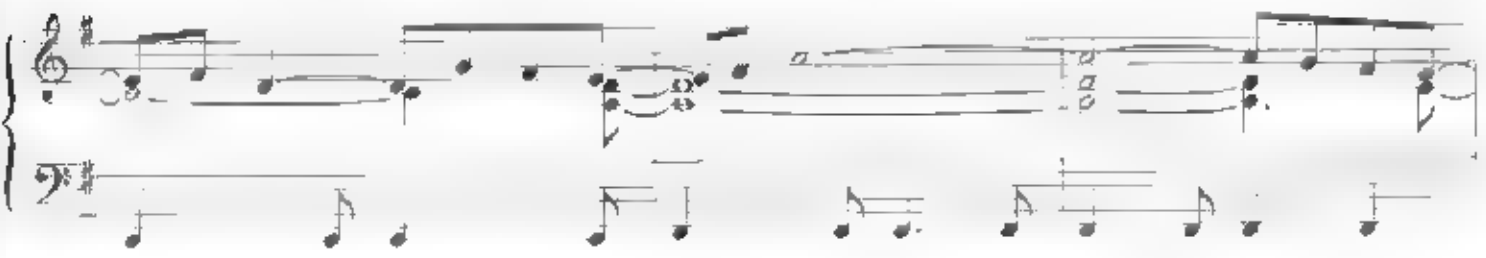
6  

Though no thing.



10 

no - thing will keep us to geth - er We can



Am Em D

bent them for ev - er and ev - er

C G

Oh we can be he - roes just for one day

D 1. 2.

I I can re - mem - ber I re - mem

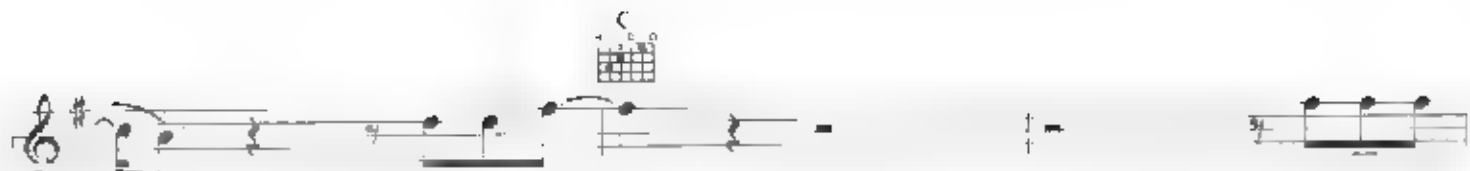
Detailed description: This is a musical score for guitar and piano. The key signature has one sharp (F#), and the time signature is 4/4. The guitar part is written on a single staff with chords indicated above it: Am, Em, D, C, and G. The piano part is written on two staves (treble and bass clef). The lyrics are: 'bent them for ev - er and ev - er', 'Oh we can be he - roes just for one day', and 'I I can re - mem - ber I re - mem'. The score includes a first and second ending for the guitar part, marked '1.' and '2.'. The piano accompaniment consists of chords and moving lines in both hands.

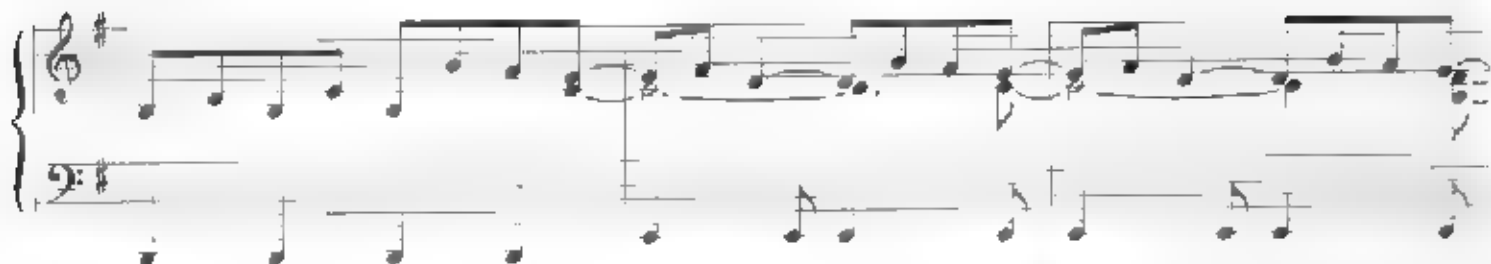
- ber) stand - ing by the wall


(By the wall) And the guns

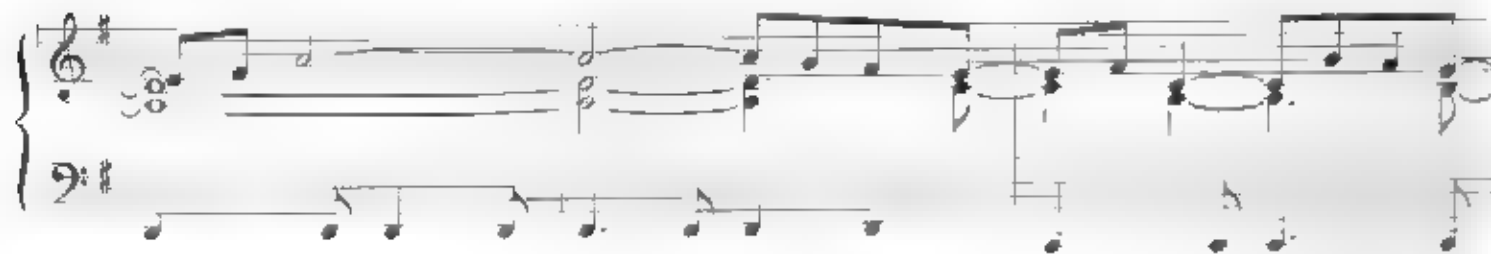
shot a - bove our heads. (Ov - er our heads) And we knew


as though no thing cou d fall (No-thing could fall)

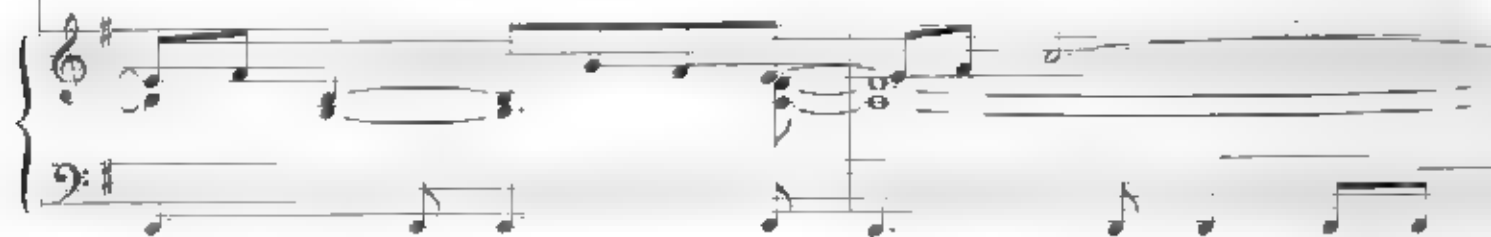

  
 And the shame was on the




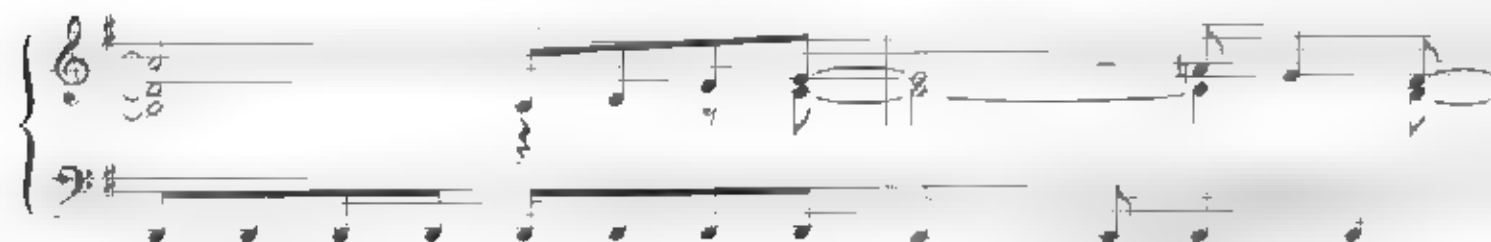

  
 uth-er side Oh we can beat them




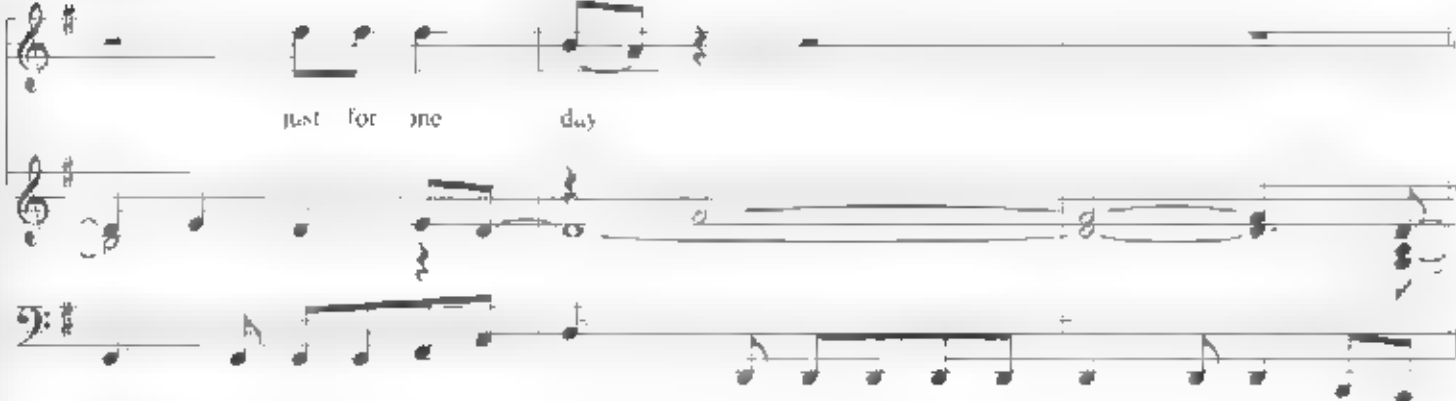

  
 for ev-er and ev-er




  
 then we can a be he roes


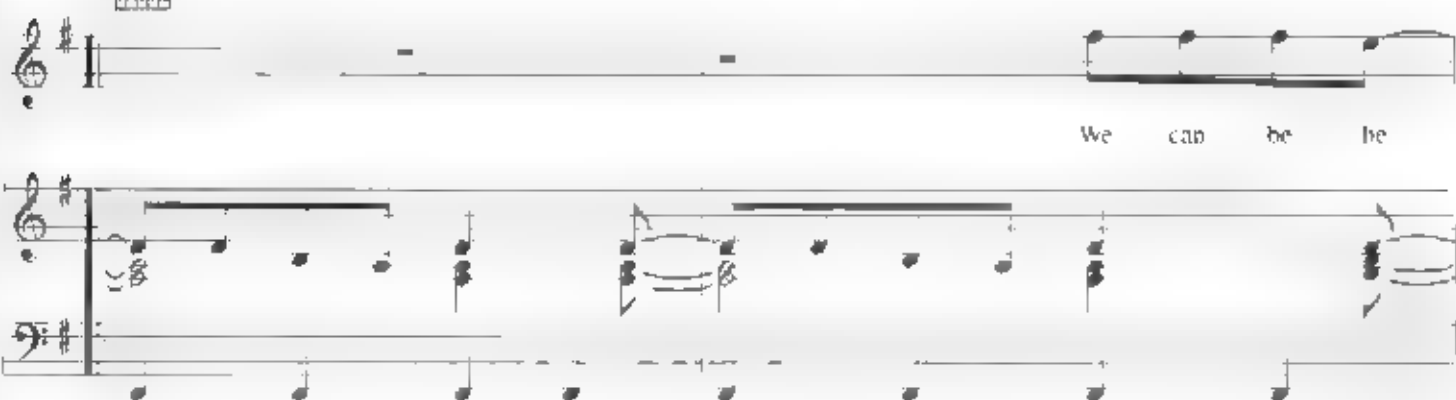


G


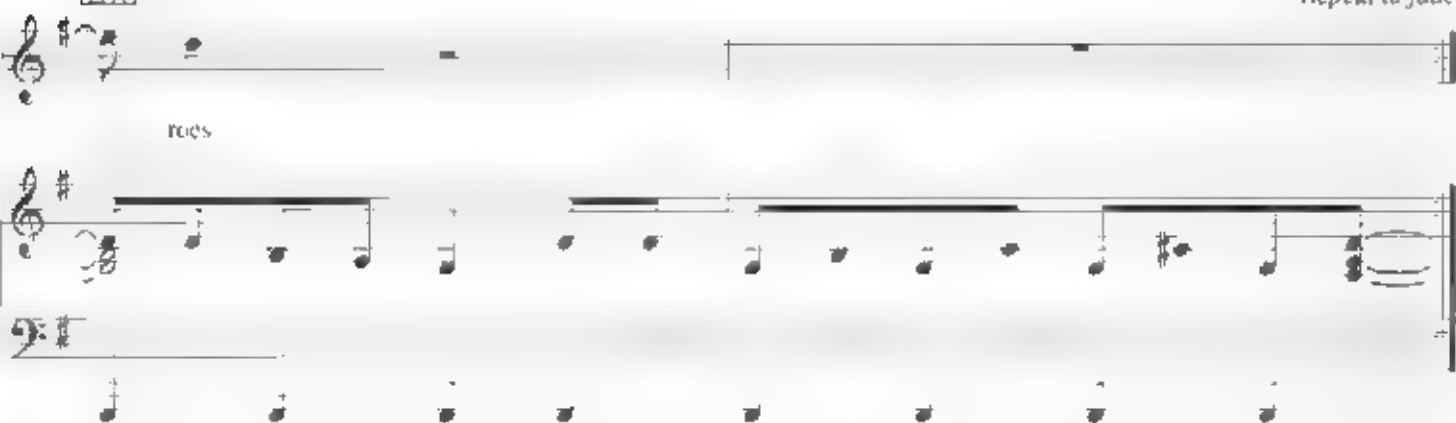
just for one day

D

We can be be

C

rees

*Repeat to fade*

Verse 2  
 I, I will be King  
 And you, you will be Queen  
 Though nothing will drive them away  
 We can be heroes, just for one day  
 We can be us, just for one day

# Under Pressure

Words & Music by David Bowie, Freddie Mercury, Roger Taylor, John Deacon & Brian May.

♩ = 120

N.C.

**System 1:**  
 Chords: D, A/D  
 Lyrics: Pres sure push - ing down on me, press - ing

**System 2:**  
 Chords: C/D, A, D, D  
 Lyrics: down on you no man ask for Un der pres sure that burns a

**System 3:**  
 Chords: A/C#, G/B, A, G, A  
 Lyrics: budd - ing down, splits a fam - 'ly in two, puts peo - ple on streets.

**System 4:**  
 Chords: D, A/C#, Dsus4/B  
 Lyrics: Boom bah bah bay, boom bah bah bay do day dah do day dah

**System 5:**  
 (Continuation of the piano accompaniment from System 4)



A

That's O. K. That's the

Gritty

ter - ror of know - ing what this world is a - bout

A/G

Watch - ing some good friends scream - ing "Let me out" Pray to - mor - row takes me

A/G

high - er, pres - sure on peo - ple, peo - ple on streets

A

Do do do

D

Ra da ba ba ba

O. K.

**Chorus:**  
 Chip - ping a- round, kick my brains on the  
 floor These are the days it nev - er rains but I pours —  
 Peo ple on streets.

**Verse:**  
 peo ple on streets she

**Chords:**  
 D, A/D, G/D, A/D, D, A/C<sup>2</sup>, G/B, A, G/A, D, A/C<sup>2</sup>, Dsus/B, A

**Performance Notes:**  
 Vocals ad lib

C<sub>4</sub>ukku  
101111

er - ror of know - ing what this world is a - bout.

watch - ing some good friends scream - ing "Let me out!" Pray to - mor - row take me

high - high er Pres - sure on pen - ple, peo - ple on e - ver's

Turned a way from I - a like a blind man,

G C G

sat on a fence but it don't work. Keep com - ing up with love but it's so

C Am F

slashed and torn, why, Why, Why?

A

Love, love, love, love In -

G D

-san - l - ty laughs, un - der pres - sure we're crack - ing, can't we give our - selves one more

G A G D G A G  
 chance? Why can't we give love \_\_\_\_\_ one more chance? \_\_\_\_\_ Why can't we

D G A G D A/C#  
 give love, give love, give love, give love, give love, give love, give love, give love. 'Cause

G B A D A/C#  
 love's such an old-fashioned word and love dares you to

Gaddo B A D A/C# Gaddo/B  
 care for the people on the edge of the night and love dares you to

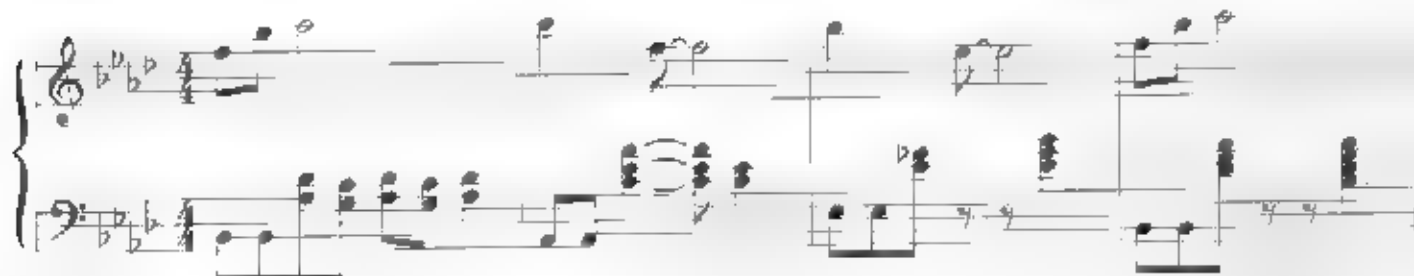
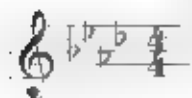
A A<sup>7</sup>/G Gsus<sup>2</sup> A<sup>7</sup>/G Gsus<sup>2</sup> A<sup>7</sup>/G Gsus<sup>2</sup>  
 change our way of car- ing a- bout our- selves this is our  
 ast dance. This is our- selves Un- der pres- sure  
 Un- der pres- sure  
 Pres- sure, Click Repeat to fade

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "change our way of car- ing a- bout our- selves this is our ast dance. This is our- selves Un- der pres- sure Un- der pres- sure Pres- sure, Click Repeat to fade". The chords are: A, A<sup>7</sup>/G, Gsus<sup>2</sup>, A<sup>7</sup>/G, Gsus<sup>2</sup>, A<sup>7</sup>/G, Gsus<sup>2</sup>, D/F#, C, A, D, G/D, A/D, D, G, A.

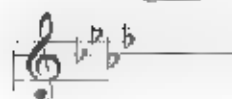
# Ashes To Ashes

Words & Music by David Bowie.

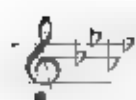
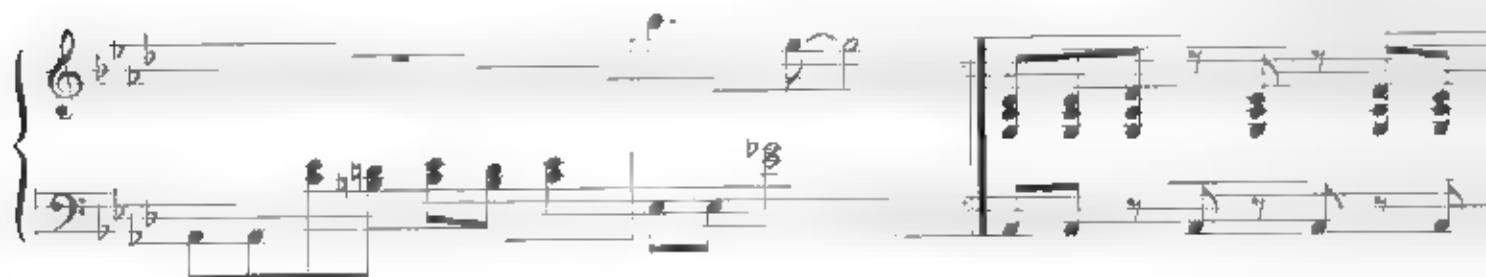
♩ = 120



1, 2.

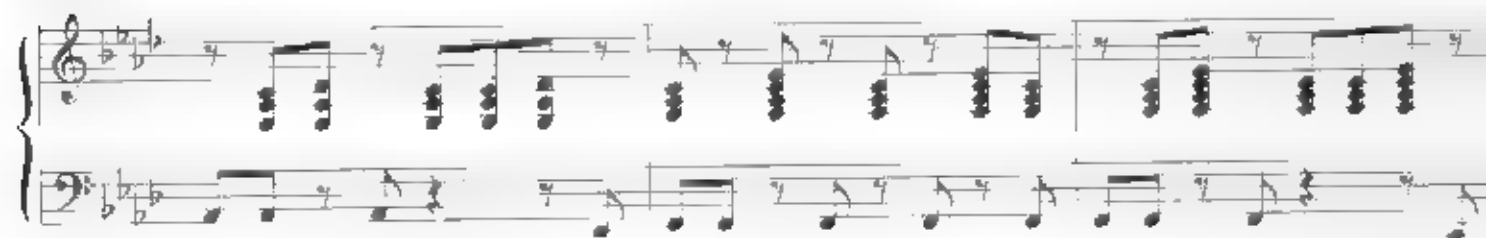


I Do you re -  
(Verse 2 see block lyric)



mem-ber a guy - that's been.

in such an ear - ly song?



F#

F#

I've heard a ru-mour from Ground. Con-trol oh no, don't

G#

say it's true They got a mes-sage from the Ac-tion Man

D#

F#7

G#

I'm hap-py, hope you're hap-py too, I've

A#

F#7/A


loved all - I've need ed we sor did de-tails fol low ing.



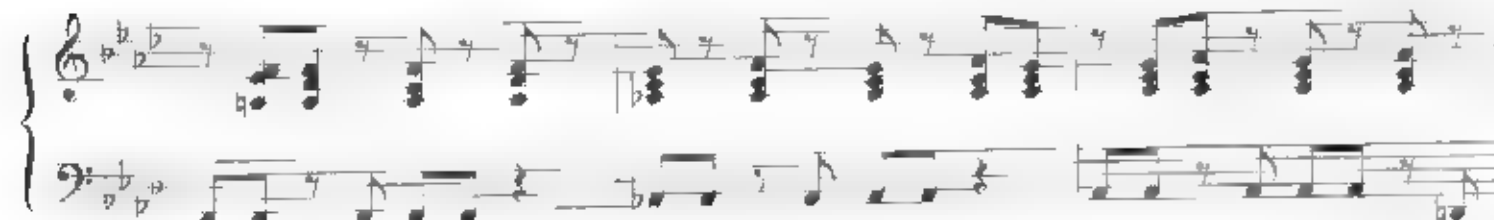
19<sup>b</sup>   3 1



The shrek-ing of no thing is kill - ing just, pic - tures of Jap girls in



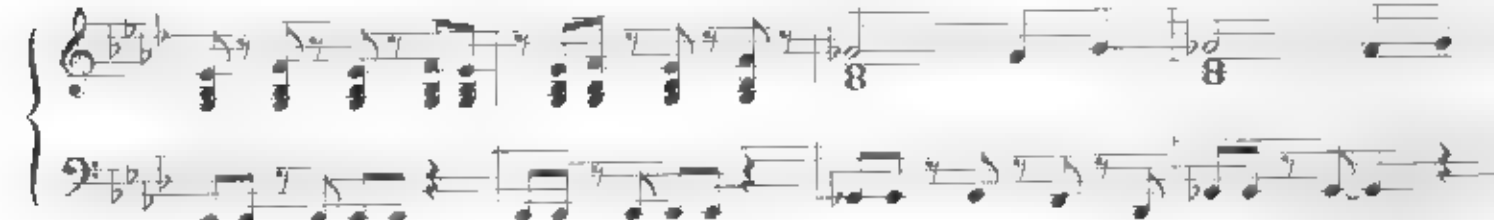
3  3





syn - the sis. - And I ain't got - no mo ney and I ain't got no hair



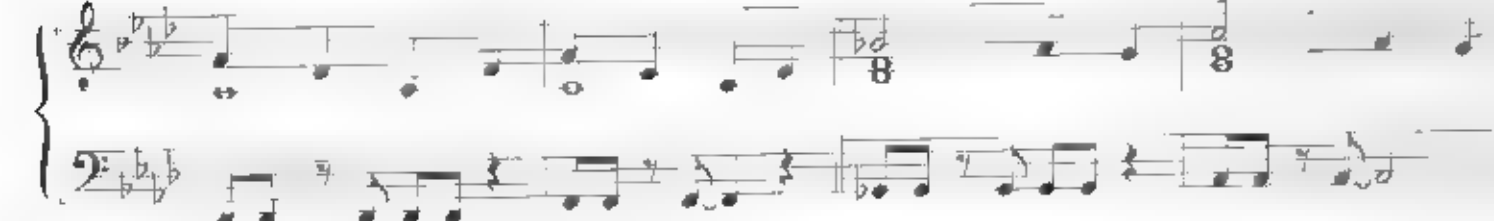
E<sup>b</sup>  C<sup>b</sup>  3 3

But I'm hop-ing to kick but the pla net is



D<sup>b</sup>  F<sup>mi</sup>  G<sup>b</sup>  A<sup>b</sup>  8 8

glow ing (echo) Ash-es to ash - es funk to funk





We know Ma - jor Tom's a jnn - ky Strang out in hea-vens high hit-ting an



To Coda ⊕

all ime low

1, 2.



D.S. al Coda

⊕ Coda



My ma-ma said, to get things done, you'd

hel - ter not mess with Ma - jor Tom. My ma - ma said, to

get things done, you'd bet - ter not mess with Ma jor Tom.

My ma ma said, to get things done, you'd bet ter not mess with Ma jor Tom

*Repeat ad lib to fade*

#### Verse 2

Time and again I tell myself  
 I'll stay clean tonight  
 But the little green wheels are following me  
 Oh no, not again  
 I'm stuck with a valuable friend  
 I'm happy, hope you're happy too  
 One flash of light but no smoking pistol  
 I've never done good things  
 I've never done bad things  
 I never did anything out of the blue  
 Want an axe to break the ice  
 Want to come down right now

Ashes to ashes  
 Funk to funky etc

# Scary Monsters (& Super Creeps)

Words & Music by David Bowie.

144

E

D

E

D

A

© Copyright 1980 Tintorello Music R/O Music Limited (S.A.S.)  
EAS Music Publishing Limited 1692  
All Rights Reserved International Copyright Secured.

E D E

(1) hor - ror of rooms, she was tired, you can't hide beat  
 (2.) asked me to stay and I stole her room.

D

When I looked in her eyes, they were blue but no - bo - dy home  
 She asked for my love and I gave her a dan - ger - ous

E

mind. Well she could - 've been a kil - ler if she  
 Now she's stu - pid in the street and she

D F

did - n't walk the way she do, and she do.  
 can't so - cial - ise. Well I love

D E

op - ened strange doors that we'd nev er close, a gain  
the it - tle girl and I'll love her till the day she dies

D + [A]

She waits, She be gan to wait, jea - lous - ies scream...  
I'm my's gar tar sound, jea - lous - ies scream

C G D E

wait - ing at the light, wait - ing at the light,  
know what I mean? know what I mean?

B

Sca ry moon steps

su - per creeps, keep me run - ning,

To Coda  $\Phi$

run - ning scared, Sea - ry mon - sters,

su - per creeps, keep me run -

ning, run ning scared 2 She scared.

D E

*Solo ad lib*

*D.S. al Coda*

*Coda* D B

*Solo ad lib*

E A

*ad lib*

Oh, oh, oh, oh, oh, oh, oh, h

D B

Oh, oh, oh, oh, oh, oh, oh, oh

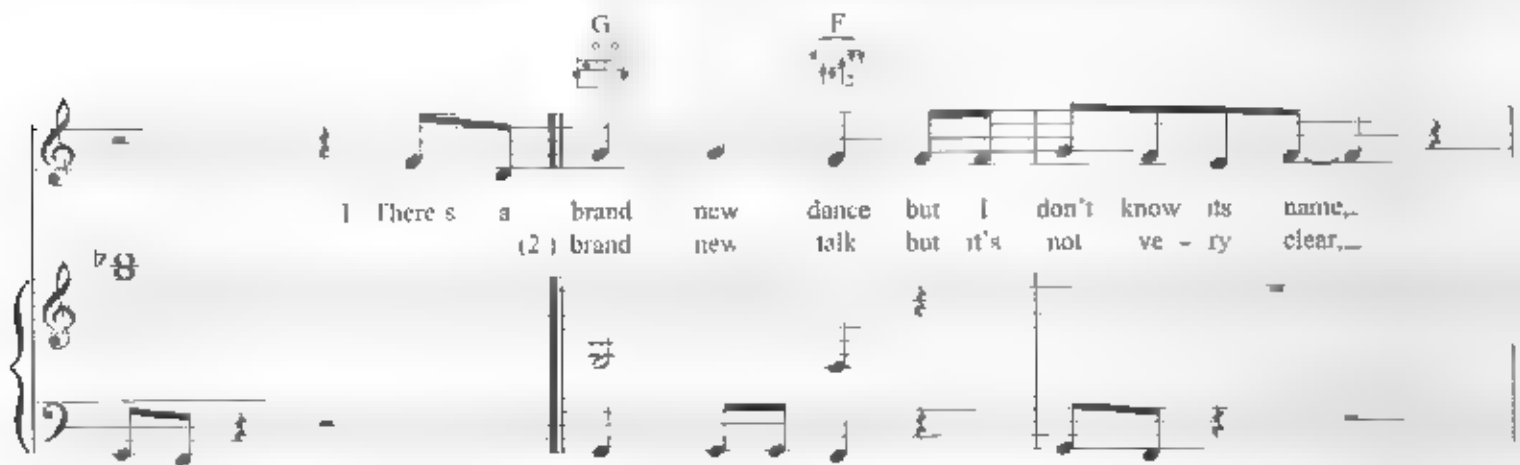
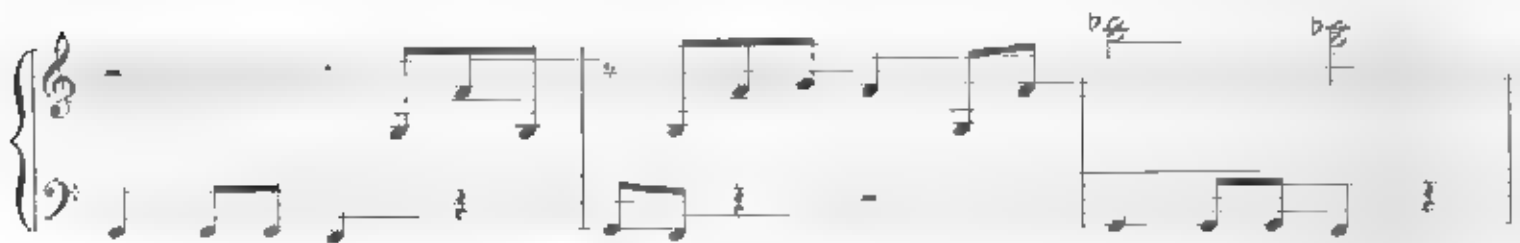
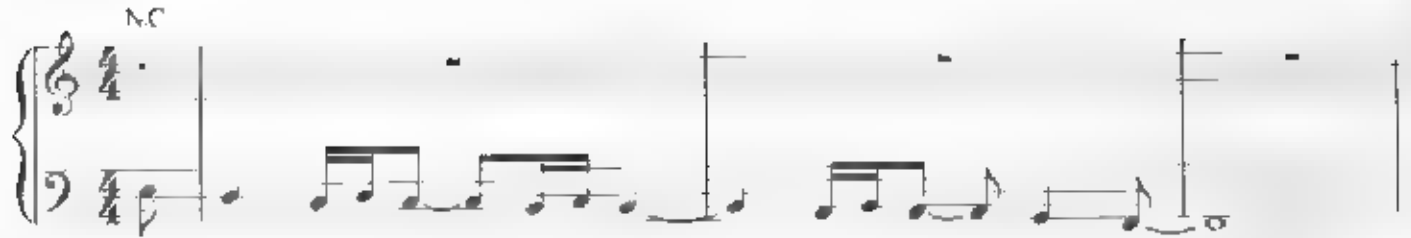
*Repeat to fade*



# Fashion

Words & Music by David Bowie.

114



-gain and a - gain...  
 talk - ing this year - (Ooh bop! Fash - ion!) It's It's

big and it's bland... full of ten - sion and fear  
 love and it's taste - less and I've heard it be - fore (Ooh bop!)

They do it ov - er there but we don't do it here  
 You shout it while you're danc ing on the dance - floor -

(Ooh bop! Fash ion! Turn to the left.

Fash on! Turn to the right. Ooh 2<sup>nd</sup> Fashion

We are the goon squad and we're coming to town heep heep!

heep, heep!

I is - ten to me. don't lis - ten to me, talk to me don't talk to me

Don't dance with me, don't dance with me, no Beep, beep

1. 2. There's a Beep, beep! Ooh bop

1, 3. Du do do do do do do Fa fa fa - fa - fash ion

2, 4. fash ion la a la la a la la a Repeat to fade

# Let's Dance

Words & Music by David Bowie.

118

$E^b$

$E^b$

A 1, ah, ah, ah

$B^b$   $7$   $9$   $11$   $13$

$E^b$

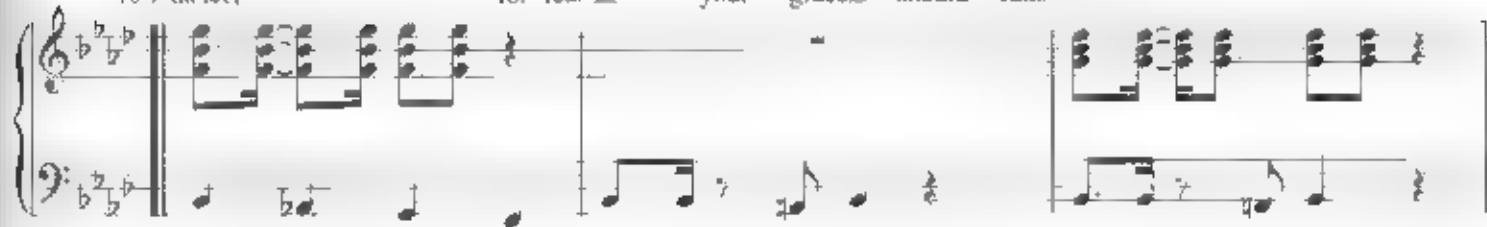
$G^b$   $6$

$B^b$   $m$

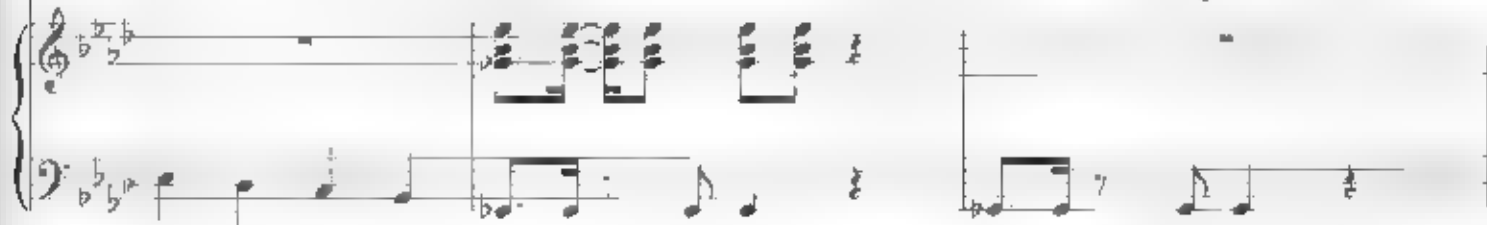
Let's

B<sup>7</sup> sus<sup>4</sup>E<sup>7</sup>

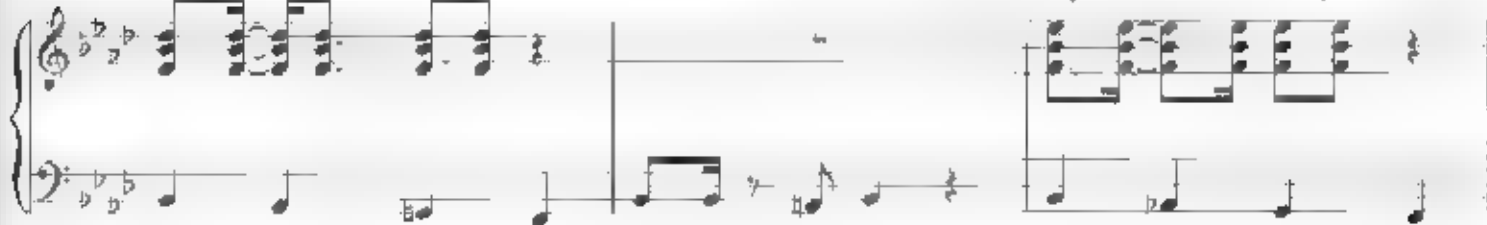
dance (2) dance, put on your red shoes and dance the blues  
for fear — your grace — should fall.

G<sup>7b</sup>

Let's dance to the song they're play - ing on the  
let's dance for fear to - night is a.l.

B<sup>7</sup> m.B<sup>7</sup> sus<sup>4</sup>

ra - di - o Let's sway while  
let's sway you could

F<sup>7</sup>

co - our lights up your face. Let's  
look in - to my eyes. Let's



G<sup>b</sup>6 B<sup>b</sup>m

sway, sway, through the crowd to an empty space, under the moonlight, the serious moonlight

A<sup>b</sup> D<sup>b</sup>  F<sup>b</sup>

(And) If you say run, I'll run with you.

D<sup>b</sup> E<sup>b</sup>  A<sup>b</sup>  D<sup>b</sup>/E<sup>b</sup>  E<sup>b</sup>

(And) If you say hide, we'll hide.

D<sup>b</sup>/F<sup>b</sup> E<sup>b</sup>  A<sup>b</sup>  F<sup>b</sup>

Be - cause my love for you would break

D<sup>b</sup>  
[Chord Diagram]

E<sup>b</sup>  
[Chord Diagram]

— my heart... n two... If you should fall...

E<sup>b</sup>7  
[Chord Diagram]

1.  
B<sup>b</sup>sus<sup>4</sup>  
[Chord Diagram]

in - to my arms (and) trem - ble like a flow - er...

F<sup>b</sup>7  
[Chord Diagram]

G<sup>b</sup>  
[Chord Diagram]

Let's dance

B<sup>b</sup>m  
[Chord Diagram]

2.  
B<sup>b</sup>sus<sup>4</sup>  
[Chord Diagram]

Let's flow - er



E<sup>b7</sup> NC C<sup>20</sup> NC B<sup>m</sup>

NC B<sup>20</sup> (3.)

1 Let's dance put on your red shoes and  
 (2° Instrumental) put on your red shoes and  
 (3.) sway

E<sup>b7</sup> G<sup>20</sup>

dance the blues - Let's sway.  
 dance the blues Let's sway

B<sup>m</sup> Repeat to fade

un - der the moon - light the se - ri - ous moon - light  
 Let's dance, let's dance, let's dance, let's dance. 3 Lets

# This Is Not America

Words & Music by David Bowie, Pat Metheny & Lyle Mays.

114

Gm<sup>7</sup>  
1 4 5 6

Dm/F  
1 2 3 4

E<sup>b</sup>maj<sup>7</sup>  
1 2 3 4

Dm/F  
1 2 3 4

This is not A me ri ca sha - la - la - la -

(2<sup>nd</sup> only)

Gm<sup>7</sup>  
1 2 3 4

Dm, 1  
1 2 3 4

E<sup>b</sup>maj<sup>7</sup>  
1 2 3 4

Dm, 1  
1 2 3 4

la the piece of you the lit tle peace in me w I

Gm<sup>7</sup>  
1 2 3 4

Dm, F  
1 2 3 4

E<sup>b</sup>maj<sup>7</sup>  
1 2 3 4

Dm, 1  
1 2 3 4

die for this is not A me ri ca

Chords: Gm, Dm, F, E<sup>b</sup>maj, Dm/F, Gm

Blos- som falls to brown this sea-son, pro-mise not to stare too long.

Chords: Dm, F, Em<sup>7b5</sup>, Am, B<sup>b</sup>ma<sup>7</sup>, Cm<sup>7</sup>

for this is not the mi-ra-cle there was a time, a

Chords: E<sup>b</sup>ma<sup>7</sup>, Cm<sup>7</sup>, Dm

storm that blew so pure, for this could be the big-gest sky, and

Chords: Dm<sup>7</sup>, Em<sup>7b5</sup>, E<sup>b</sup>ma<sup>7</sup>

I could have the faint-est i-dea, for this is not A me-ri-ca

Dm

Cm

Dm7

Ebm7b5

Dm7

sha la la - a - a

sha-la-la la - la

sha la la a la

G<sup>2</sup>mD<sup>2</sup>m/F<sup>2</sup>E<sup>2</sup>m7D<sup>2</sup>m/F<sup>2</sup>

This

is not

A - me - ri - ca

no

this is not

sha a la la

G<sup>2</sup>mD<sup>2</sup>m/F<sup>2</sup>F<sup>2</sup>m7D<sup>2</sup>m/F<sup>2</sup>

- la snow - man melt ing from the in - side...

fa - con spi - ras to the

G<sup>2</sup>mD<sup>2</sup>m/F<sup>2</sup>E<sup>2</sup>m7D<sup>2</sup>m/F<sup>2</sup>

ground,

so - band - y red to - mor - row's clouds.

G<sup>7</sup>m D<sup>7</sup>m/F<sup>7</sup> Emaj<sup>7</sup> D<sup>7</sup>m/F<sup>7</sup>

a lit tle piece of you, the lit tle peace in me will

G<sup>7</sup>m D<sup>7</sup>m/F<sup>7</sup> E<sup>7</sup>m<sup>7</sup>/F<sup>7</sup> A<sup>7</sup>m<sup>7</sup>

die. for this is not A - me ri ca.

Bmaj<sup>7</sup> G<sup>7</sup>m Emaj<sup>7</sup> C<sup>7</sup>m

There was a time a wing that blew so young.

D<sup>7</sup>m<sup>7</sup>

for this cou d be the big - gest sky and I could have the fant est i dea.

E<sup>2</sup><sub>7</sub> <sup>1 2 3 4 5 6 7</sup> but this is not A - me - ri - ca

C<sup>2</sup><sub>m</sub> <sup>1 2 3 4 5 6 7</sup> Sha - la - la - la - la, (1<sup>st</sup> only)

D<sup>2</sup><sub>m</sub>/F<sup>2</sup> <sup>1 2 3 4 5 6 7</sup> sha - la - la - la - la,

E<sup>2</sup><sub>7</sub> <sup>1 2 3 4 5 6 7</sup> sha - la - la - la - la

G<sup>2</sup><sub>m</sub> <sup>1 2 3 4 5 6 7</sup> This is no,

D<sup>2</sup><sub>m</sub>/F<sup>2</sup> <sup>1 2 3 4 5 6 7</sup> A - me - ri - ca no,

E<sup>2</sup><sub>7</sub> <sup>1 2 3 4 5 6 7</sup> no is not,

D<sup>2</sup><sub>m</sub>/F<sup>2</sup> <sup>1 2 3 4 5 6 7</sup> sha - la - la - la,

G<sup>2</sup><sub>m</sub> <sup>1 2 3 4 5 6 7</sup> this is not

D<sup>2</sup><sub>m</sub>/F<sup>2</sup> <sup>1 2 3 4 5 6 7</sup> A - me - ri - ca, no,

E<sup>2</sup><sub>7</sub> <sup>1 2 3 4 5 6 7</sup> this is not

D<sup>2</sup><sub>m</sub>/F<sup>2</sup> <sup>1 2 3 4 5 6 7</sup> Repeat ad lib to fade

# China Girl

Words & Music by David Bowie & Iggy Pop.

136

N.C.

The first system of musical notation for 'China Girl'. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a series of eighth and sixteenth notes. The piano accompaniment is in the left hand, with a bass line of eighth notes and a right hand of chords and eighth notes.

G

The second system of musical notation. It continues the melody and piano accompaniment. Above the treble staff, there is a guitar chord diagram for G major. The lyrics 'Oh, oh, oh,' are written above the melody line.

Am

G

The third system of musical notation. It continues the melody and piano accompaniment. Above the treble staff, there are guitar chord diagrams for Am and G. The lyrics 'oh, lit - tle Chi - na Girl' are written below the melody line.

Am

Oh oh, or oh lit - tie Chi - na

G Am

Girl I could es - cape this fee - ing with my Chi - na Girl

G

I feel a wreck. with out my

Am Em

lit - tie Chi - na Girl I hear her



G

heart beat - ing loud as thun - der

Am

B

Saw these stars crash - ing

G

Am

I'm a mess with - out my lit - tle Chi - na Girl

G

Am

Wake up in the morn - ing, where's my lit - tle Chi - na Girl?

Fm

G

I hear our hearts beat ing loud as thun - der

Am

B

I saw these stars crash - ing down

C

Fdim

I feel tri - gger ke - I'm Mar - in Bran do

Em

D

when I look at my Cri - na Girl

G

And I could pre tend — no thing real ly meant.

Fdur

too much. when I look at my Chi na Girl

Em

D

Fm

D

D/C#

C

G#

B Em  
w

I stum - ble in to town...

just like a - - - - - red cow  
vis - - - - - ions o - - - - - swa - - - - - st - - - - - ka - - - - - n my head.

plans for ev - - - - - 'ry one  
it's in the white of my

eyes...

D Em  
w

D/C# C

D Em  
w

D/C# C

B  Em 

My li - tle Chri - na Gir,

you should - n't mess\_ with me I ru - in ev - 'ry thing you are

You know, I'll g - ve you a re - vi - sion.

I'll g - ve you eyes\_ of blue. I'll g - ve you a man\_ who wants to rule



the world. And when I get ex - cit - ed.

my lit - tle Chi - na Girl says "Oh ba - by just you shut your mouth!"

She says "Shh"

2<sup>nd</sup> & 3<sup>rd</sup> Instrumental.

She says "Shh"

B G

F#m 8<sup>th</sup> Em

D Em

D D/C# C 8<sup>th</sup>

**R**

1. 2. 3.

She says

**G**

And when I get ex- c- ted. my lit- tle Ch.

**Em**

na Car — says "Oh ba by, ust. you shut your

**D**

1. 2. **Em**

mouth"

She says (2<sup>nd</sup> Instrumental)

**G**

D  
 D/C<sup>F</sup> C  
 'Ssh She says.

1. 2.

G Air 8th

(Oh. oh. oh oh. Little Chi na

G Am Repeat to fade

Gin Oh, oh, oa oh, Little Chi na



# Modern Love

Words & Music by David Bowie.

♩ = 180

4 4

Guitar (dampened strings)

add Drums

Chords: D, E | Em | D/C | Dsus<sup>4</sup> C

Spoken. I know when to go out I know when to stay in,

Chords: D | Dsus<sup>4</sup> | D/E | Em

ge changes done

C

1 1 catch the pap er - boy, but  
2. There's no sign of life, it's

things don't real - ly change... I m stand - ing in the wind,  
just the pow'r to charm I'm ly - ing in the rain,

Am<sup>7</sup> Am E<sup>7</sup> L

but I nev - er wave bye - bye.  
but I nev - er wave bye - bye.

But I try,

G Em<sup>7</sup> Fm 1.

try

2. C

Ne - er gon - na fall for (mod - ern love) walks be - side me

D Em<sup>7</sup> Fm

(Mod - ern love,) walks on by (Mod - ern love),

Fm<sup>7</sup> F

gets me to the church on time.

(Church on time,) ter rifies me (Church on time,)

makes me par ty (Church on time,) puts my trust in

God and man God and man

no con fes sion (God and man,) no re li gion

Em<sup>7</sup> Fm Imaj<sup>7</sup> F

(Crow and man,) don't be - lieve on ma - eni love

D/L Fm D/C Dsus<sup>4</sup>/C

D Dsus<sup>4</sup> D/L Fm

C

3 instrumental 4 it's not real - ly work - x ust the pow - er to

G  
 charm. Still stand - ing in the wind, but I nev - er wave bye -  
 Am<sup>7</sup> Am  
 hyl But I  
 I try  
 En En  
 1. 2.  
 D.S. repeat Chorus to fade  
 Nev - er gon - na fall for

# Blue Jean

Words & Music by David Bowie.

123

C NC G NC D

1 Blue Jean,  
2 One day,

I just met a girl named Blue  
I'm gon-na write a poem in a

Blue Jean,  
One day,

she got a cam-ou-flage face and no mo-  
I'm gon-na get the fa-cul-ty to

- ney,  
- geth - er,

Re - mem - ber,  
Re - mem - ber,

they al - ways let you down when you  
like ev - 'ry - bo - dy has to wait in

need em  
I ne

Oh Blue Jean,  
Oh Blue Jean.

as hea - ven a ny sweet er than Blue  
look out wor - ld at you know I've got

Jeany  
mine

She got a  
She got

po - lice bike  
La - tin roots

She got a turned up nose  
She got ev - ry - thing

Some - times fee - like

(o), the whole hu - man race, -

azz all for Blue Jean.



**F#m**  

 (Oh) \_\_\_\_\_ and when my Blue Jean's blue

**A**

**F#m**  

 Blue Jean can send me (Oh, \_\_\_\_\_ some bo - dy send me,

**A**  

 Some - bo - dy send me (Oh, \_\_\_\_\_

**F#m**

**To Coda** **1.** **C** 
 some bo dy send me )

**2.** **C** 
 some bo dy send me )

Guitar

*D.S. al Coda*

Sometimes I feel like

**Coda A**  
^  
coda

F#m

Some bo dy, some bo dy, oh

**A**  
x o p

F#m

— some bo - dy send me)

some - bo dy send me (Oh,

**C**  
x o o

N.C.

**G**  
x o o

N.C.

**C**  
x o o

N.C.

**G/B**  
x o o

**E**  
x o o

some - bo - dy send me ,

all

# Dancing In The Street

Words & Music by Marvin Gaye, Ivy Hunter & William Stevenson.

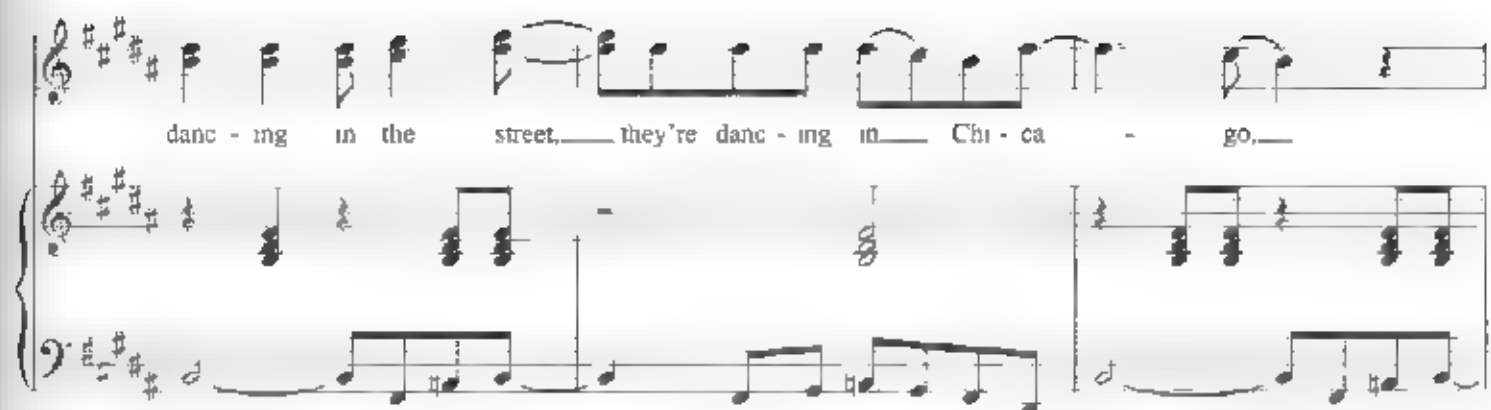
♩ 130

B

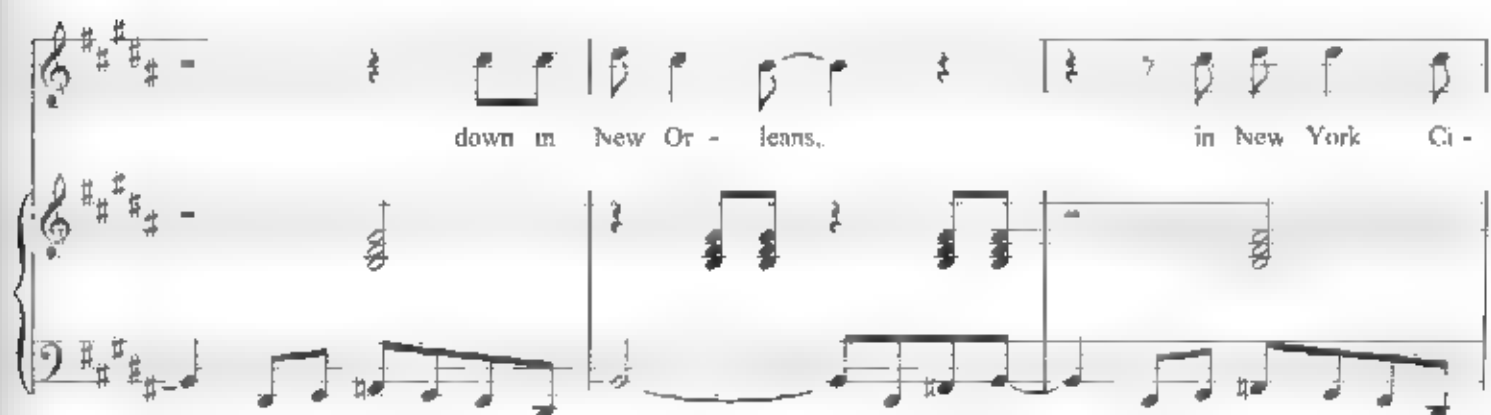


Call - in' out - a - round the world, are you rea - dy for a brand new beat?

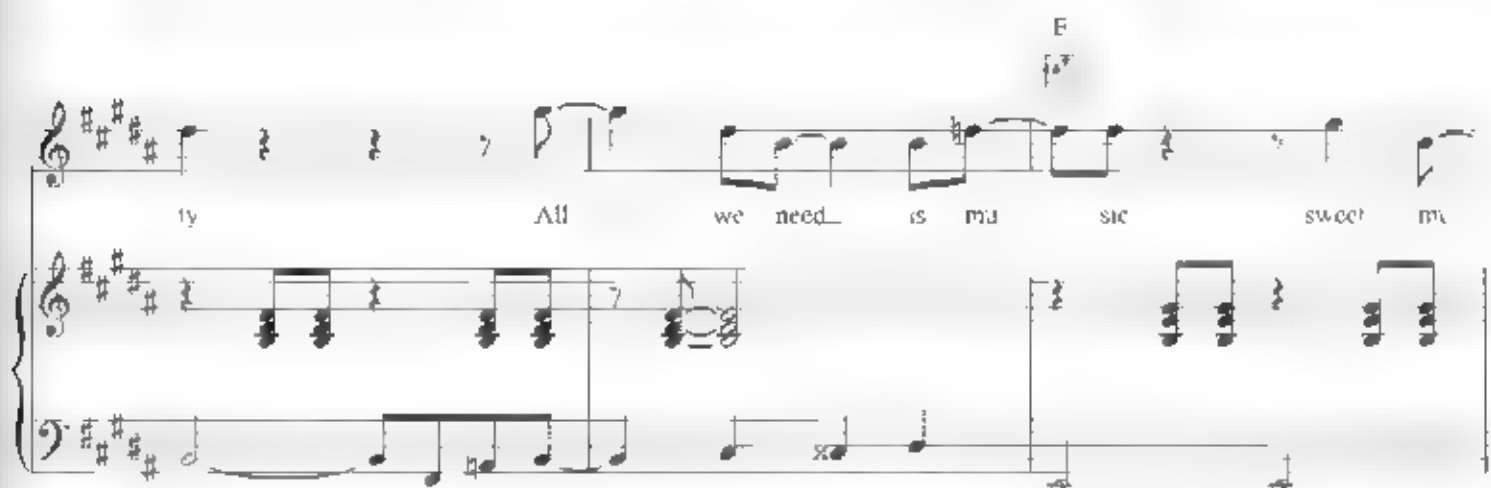
Sum - mer's here and the time is right for



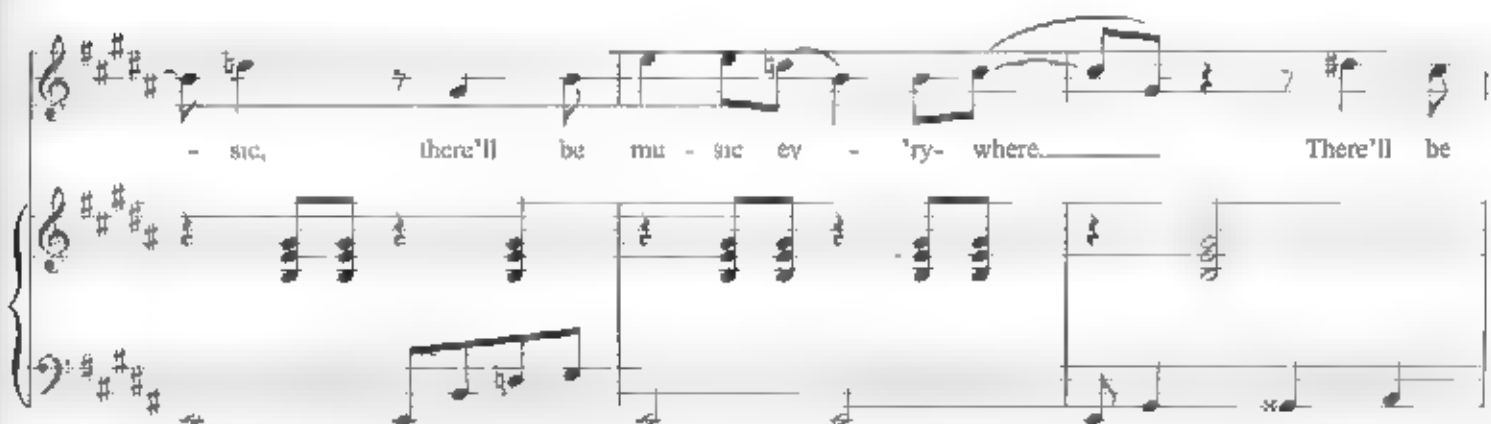
First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: "danc - ing in the street, they're danc - ing in Chi - ca - go,". The piano part includes chords and moving lines in both hands.



Second system of the musical score. The vocal line continues with the lyrics: "down in New Or - leans, in New York Ci -". The piano accompaniment continues with similar harmonic and melodic patterns.



Third system of the musical score. The vocal line includes the lyrics: "ly All we need is mu sic sweet my". Above the piano part, the letter "E" is written. The piano accompaniment continues with chords and moving lines.



Fourth system of the musical score. The vocal line includes the lyrics: "- sic, there'll be mu - sic ev - 'ry- where. There'll be". The piano accompaniment continues with chords and moving lines.

B<sup>7</sup>

swing - ing, sway ing, re - cords play - ing, dance - ing in the street Oh

D<sup>9</sup>  
A<sup>6</sup>C<sup>F</sup>m  
A<sup>6</sup>

I does n't mat - ter what you wear just as long as you are there — so come on,

C<sup>F</sup>  
A<sup>6</sup>F<sup>7</sup>

ev - 'ry - body grab a girl, ev - 'ry - where, a round the world, there be dance -

B



ing, dance - ing in the street — It's an

in - vi - ta - tion a - cross the na - tion, a chance for folks to meet There'll be

laugh-ing and sing-ing and mu-sic swing-ing, danc-ing in the street Phi-a-del-phi-a, P A

NC

Bal - ti more and D. C. now, don't for-get the mo-tor

B NC

ci - ty, on the streets of Bra - zil Back in the U S. S. R.

don't mat-er where you are

A1 we need & mi.

E

sic. sweet mu - sic, there'll be mu - sic ev - 'ry where. There'll be

B7

swing-ing, sway-ing, re-cords play-ing, dance-ing in the street. Oh

D7

G#m

it does - n't mat - ter what you wear just as long as you are there,

so come on ev'ry guy grab a girl, ev'ry-where a

-round the world, they'll be danc - ing, danc - ing in the street,

lay down in L. A. A - cross in Chi - na too, don't you know they'll be danc -

(for ever and a day,) danc - ing in the street

ng

Repeat ad lib to fade



# Absolute Beginners

Words & Music by David Bowie.

114

Chords: D, G/D, D, G/D

Ba - ba - ba ooh, ba ba ba

Chords: A, Asus<sup>4</sup>, G, A, A, Asus<sup>4</sup>, G, A

ooh, ba ba - ba ooh, ba ba ba

Chords: D, G/D, D, G/D

ooh, ba ba ba ooh, ba - ba - ba

A                      Asus<sup>2</sup>   G<sup>7</sup> A                      A                      Asus<sup>2</sup>   G<sup>7</sup> A

oh                      ba   ba   ba   oh

D                      Bm

oh                      I've no thing much to of - fer,  
No - thing much could hap - per

Ama<sup>7</sup>                      Bdim/G                      F#7b9

there's no - thing much to take,  
no - thing we can't shake,

C                      D

I'm an ab - so - lute be - gin - ner,  
well we re ab - so - lute be - gin - ners.

C B $\flat$  1.m A

but I'm ab - so - lute - ly sane  
with no - thing much at stake

D Bm $\flat$

As long as we're to - ge - ther,  
As long as you're still smil - ing,

A $\flat$ maj $\flat$  E $\flat$ m/G F# $\flat$

the rest can go to hell,  
there's no - thing more I need,

C G $\flat$  D

I ab so lute y love you,  
I ab so lute y love you,

C

Bm

but we're ab - so - lute be - gin - ners.  
but we're ab - so - lute be - gin - ners.

With eyes com -  
But if my love is

D

F#

pete y op ea,  
your love,

A

Asus<sup>2</sup>/<sub>2</sub>

A

but ner - vous all the same  
we're cer - ta n to suc - ceed.

If our  
If our

**D** **G**

love song - could fly - ov er moun - tains -  
 ove song - could fly ov er moun - tains -

**Bm**

could laugh at the o - cean, just like the  
 could sa ov - er heart - aches, just like the

**F#** **Asus4/2** **A** **D**

films. there's no rea son  
 films. if there's there son.

**G**

to feel a the hard times. to ay - down the

**Bm**

1. **A**

**G, A**

ard nes. it's ab so-luc-by true Ba-ta-ba

2. **A**

**D**

true

**G**

**Bm**

1, 3. **A** **Em7** **A**

2, 4. **A**

*Repeat ad lib to fade*

# Jump They Say

Words & Music by David Bowie.

♩ 134

C<sup>6</sup> B<sup>b</sup>/D C<sup>6</sup> B<sup>b</sup>/D

When comes the shak - ing man, a na - tion in his eyes.

B $\flat$ /D C B $\flat$ /D  
 Striped with blood and em-blazed tat-too...  
 Streak ing ca-th-dral spire they say, they say,  
 they say: he has no brain. They say,  
 he has no mood. They say, he was

The musical score for 'The Cathedral Spire' is presented in three systems. The first system shows the piano introduction in 2/4 time, featuring a treble and bass staff. The piano part includes chords and single notes, with a key signature of one flat (Bb) and a common time signature of 2/4. The second system introduces the vocal melody in the treble staff, with lyrics 'Streak ing ca - th - dral spire they say, they say,'. The piano accompaniment continues in the bass staff. The third system continues the vocal melody and piano accompaniment. The score is written for a single voice and piano.

The musical score for 'The Song of the Wraith' is presented in three systems. The first system features a vocal line with lyrics 'they say: he has no brain. They say,' and a piano accompaniment. The second system continues the vocal line with lyrics 'they say: he has no brain. They say,' and the piano accompaniment. The third system shows the vocal line with lyrics 'they say: he has no brain. They say,' and the piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, and chord symbols like Bb/D and C.

he has no mood... They say... he was



B<sup>b</sup>/D  
 born a - gain. They say,

C<sup>5</sup>  
 look at him c. mb They say

B<sup>b</sup>/D  
 They say

Dm<sup>7</sup>  
 'Jump'

F<sup>5</sup>  
 They say

Dm<sup>7</sup>  
 'Jump'

F<sup>5</sup>  
 'Jump'

C<sup>5</sup>  
 B<sup>b</sup>/D  
 B<sup>b</sup>/D

They say,—

he has two gods They say,— he has no fear. They say,

he has no eyes. They say,— he has no mouth.

They say, hey, that's real - ly some - thing, they feel he should get—

The musical score is written for voice and piano. The piano part includes guitar chord diagrams for the following chords: C, B<sup>b</sup>/D, C, B<sup>b</sup> D, B<sup>b</sup>/D, C, B<sup>b</sup>/D, C, B<sup>b</sup>/D, B<sup>b</sup>, C, B<sup>b</sup>, and B<sup>b</sup>. The lyrics are: "They say,— he has two gods They say,— he has no fear. They say, he has no eyes. They say,— he has no mouth. They say, hey, that's real - ly some - thing, they feel he should get—"

some time I say he should watch his ass, my friend.

don't listen to the crowd, they say, "Jump!"

*To Coda*

They say, "Jump!"

(Watch out!)



*(Ad lib solo)*

*(Watch out!)*

*D.S. al Coda*

*Coda Dm7*

2 "Jump"  
3 "Jump"

*Repeat ad lib to fade*

Got to be - lieve some - bo - dy  
Got to be - lieve

They say

# Loving The Alien

Words & Music by David Bowie.

♩ 116

C

D/C

Bm, F

Em<sup>7</sup>

Bm<sup>7</sup>/E

Em<sup>7</sup>

D<sup>9</sup>/E

Em<sup>7</sup>

D<sup>9</sup>/E

Em<sup>7</sup>

D  
1<sup>st</sup>

Baug  
1<sup>st</sup>

Fm<sup>7</sup>  
3 4 5

1 Watch - ing them come and go — the Temp - lars and the  
for - ture goes Knights who'd give you  
3. Think - ing of a diff - rent time Pa - le - stine a  
come and go. o mo - rows and their

D<sup>6</sup>  
1 2

Cmaj<sup>9</sup>  
7 1 1

Sa - ra - ce is. — They're tra - vel - ing the Ho - y Land. —  
an - y thing, they bear the cross of Coeur de Le - on  
mod - ern prob - lem bount - y and your wealth n land,  
yes - ter days. Chris - tians and the un - be - liev - ers

1. **Bulg**

up - en - ing le - le - grams, oh ho. 2 Tor - ture comes and  
 sal - va - tion for the mir - ror blind. oh ho  
 ter - ror in a best - laid plan. oh ho 4 Watch - ing them  
 hang - ing by the cross and na - oh ho

2. **Bulg**

But if you pray all your sins are hooked up - on.

**F A** **Fm7** **Dm**

the sky Pray and

**Am** **Fm7** **G** **N.C.**

the heath - en life will dis - ap - pear

Tempo 1



Pray'rs

D/C



they hide the saddest view

be - liev - ing the strang-

E<sup>b</sup>/C



es, things,

lov ing the a

D/C



C



en

And your pray rs,



3 1 D/C

they break the sky in two be - liev - ing the strang -

est things lov - ing the a

D/C D<sup>9</sup>/E

To Coda ⊕ D.S. al Coda

1 en

⊕ Coda

You'll pray to the break of

D/C

C4

E<sup>b</sup>/CF<sup>♯</sup>4

dawn be - liev - ing the strang est things,

D/C

F<sup>♯</sup>4

lov - ing the a li - en And you'll be -

D/C

F<sup>♯</sup>4

eve you're lov - ing the a - li - en

E<sup>b</sup>/CF<sup>♯</sup>4

be - liev - ing the strang est things, lov - ing the a

D/C C  
 1. - en  
 be - liev - ing the strang  
 est things. lov - ing the a  
 en

D/C  
 C  
 D/C  
 D/C  
 E7sus4

# Hallo Spaceboy

Words by David Bowie.  
Music by David Bowie & Brian Eno.

♩ = 130

N.C.

Spoken If I fall, moon dust

will cover me

Bm<sup>6</sup> Gmaj<sup>7b9</sup>

Bm<sup>6</sup>

Gmaj<sup>b9</sup>      Gmaj<sup>7</sup>      Em<sup>6</sup>      F<sup>7</sup> Gmaj<sup>7</sup>      Bm      Bm<sup>b9</sup>

1 Space - boy, you're  
 2 Ground to Ma

Bm      Bm<sup>b9</sup>      Bm

sleep y now -  
 or hys - hys Tom      Your sil - hou - ette

G      C<sup>b9</sup>      G      G<sup>b9</sup>

is so sta hon ar y  
 Death is suc - coured. count down from.

G      Bm      Bm<sup>b9</sup>      Bm

You're re - leased, but your cus - to - dy calls...  
 Pla - net Earth s con trol

arms

And I wan na be free  
Do you wan - na be free?

Don't you wan - na be free?  
Do you like g r s or

boys?

It's con - fus - ing these days

But moon dust will cov - er you.

211

1-2

Bm

cov - er you... So bye - bye love...

Yeah, bye - bye love... Hal lo Space

Bm

Vocal 1<sup>st</sup> Only

Em<sup>6</sup>/G

- boy, (This cha os is kill - ing me )

Em<sup>6</sup> F#7

To Coda

I. Bm

Hal lo Space - boy

Em<sup>6</sup> 7 9 11

2 Bm

Space - boy

G Em<sup>6</sup> F#

you're sleep y now . This cha os is

Bm Em<sup>6</sup>/B

kill - ng me —

Bm

This cha - os is kill - ng me



Edm<sup>7</sup> B

Bm



So bye bye love

Yeah bye-bye love *(dis-romental)*

Do you wan-na be free?

Yes, I wan-na be free

Ha-lo Space-boy

D.S. (2°) al Coda

Gmaj7

you're sleep - y now

Do you like girls or

*Coda*

Bm

Space - boy

you're sleep - y now.

Em6

F#7

Bm

Hal lo Space - boy

Em6/C

Bm6

F#7

Bm

F.m6/B

Hal - lo, hal - lo. (voice loop)

# Little Wonder

Words by David Bowie.  
Music by David Bowie, Reeves Gabrels & Mark Plati.

♩ = 152

NC

The piano introduction consists of two systems of staves. The first system has a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second system has a grand staff (treble and bass clefs). The music features a series of chords and single notes, primarily in the bass register, creating a moody, atmospheric feel.

E

C#m

A

The vocal melody line for the first system is written on a single treble clef staff. It begins with a quarter rest, followed by a series of eighth and quarter notes. The melody is in the key of D major (two sharps) and 4/4 time.

1. Stink - ing wea - ther, fat shak - ing hand. Dop - ey morn - ing, doc.  
2. In - ter - ga - lac - tic, seem - ing to be you. It's all in the tab - lets

The piano accompaniment for the first system is written on a grand staff. It features a series of chords and single notes, primarily in the bass register, supporting the vocal melody. The chords are marked with 'E', 'C#m', and 'A' above the staff.

C

E

C#m

The vocal melody line for the second system is written on a single treble clef staff. It continues the melody from the first system, featuring a series of eighth and quarter notes. The melody is in the key of D major (two sharps) and 4/4 time.

grump - y gnomes. } Lit - tle won - der, then, lit - tle won - der  
sneez - y Blu tan

The piano accompaniment for the second system is written on a grand staff. It continues the accompaniment from the first system, featuring a series of chords and single notes, primarily in the bass register. The chords are marked with 'C', 'E', and 'C#m' above the staff.

A C E

You lit - tle won - der, lit - tle won - der you — 2. Big screen dolls,  
4 Ma's hap - py na - tion.

its and ex - plos - ions. Sleep - y time. hash - ful but rude )  
sit on my Kar - ma, Dame Me di - ta - tion, take me a - way. }

E A A

lit - tle won der, then, lit tle won der, You lit - tle won - der, lit - tle

won - der you NC

2.  
won - der you

D/C E NC

E NC E B NC

NC F# C# 4# NC

Send - ing me

G Addiv so far a - way so far a way

B

1.

So far a way So far a way

2.

So, so far a way

I t-le won der,

B

NC

it le won der you

F B E

C

Send ing me so far a way

A Andro  
T. 6. 7.

B

So far a way — So far a way

1, 2.

3.

So far a way So. so far a way

4.

So, so far a way

Lit - tle won - der

You lit - tle won - der you

N.C.  
(Whisper)

You lit - tle won - der you



**L** **C<sup>#</sup>m** **A** **C**

You lit - tle won - der, lit - tle won - der you .

**E** **C<sup>#</sup>m** **A** **C**

**C<sup>#</sup>m** **A**

Lit - tle won - der, then, lit - tle won - der You lit - tle won - der, lit - tle

**D/C** **E** **C**

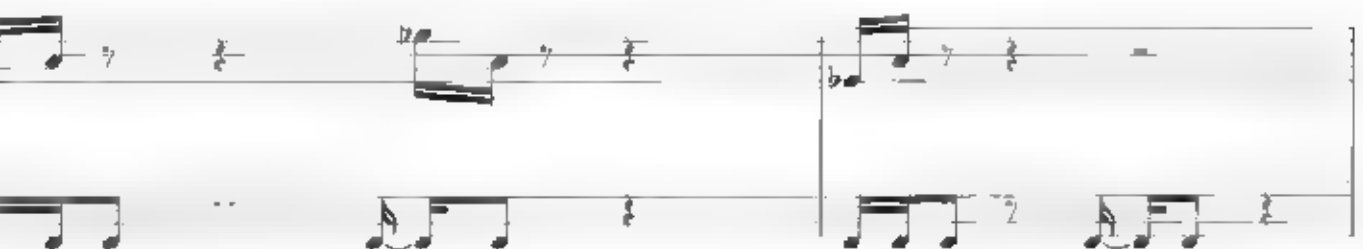
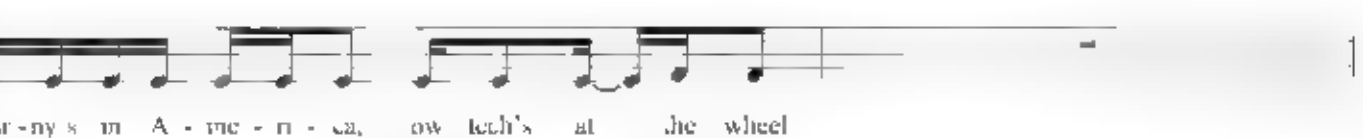
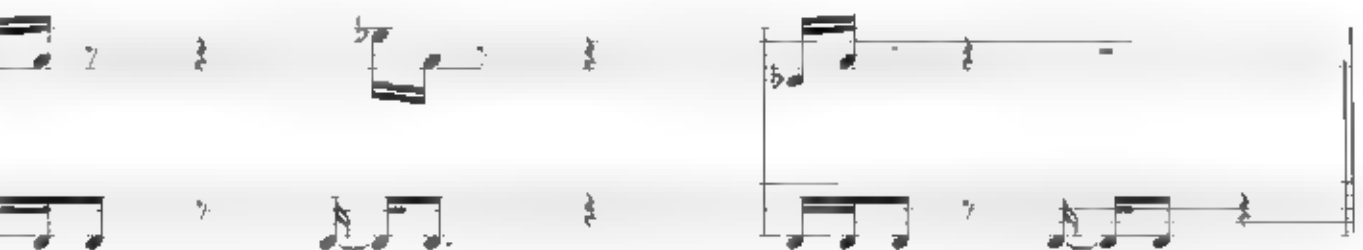
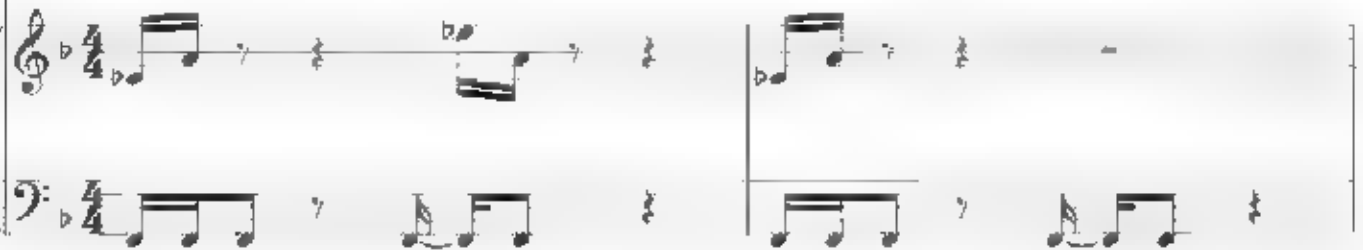
won - der you

# I'm Afraid Of Americans

Words by David Bowie.  
Music by David Bowie & Brian Eno.

$\text{♩} = 86$

$\frac{F^{\sharp}}{F}$   
F# F



Da da da da da da da da da da

No - one needs a - ny - one, they don't ev - en just pre - tend

Da da da da da da da da da da da da da da da da

John - ny's in A - me - ri - ca I'm a - fraid of A me -

ri cans, I'm a - fraid of the world. I'm a - fraid I can't

help it I'm a fraid I can't I'm a fraid of A - me -

- ri - cuss, I'm a - fraid of the world, I'm a fraid I can't

help it. I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cuss.

John - ny's in A - me - ri - ca

Da da da da da a da da da da.

John - ny wants a brain. John - ny wants to suck on a coke —

John - ny wants a wo - man, John - ny wants to think of a joke. —

Da da da da da da da da da da.

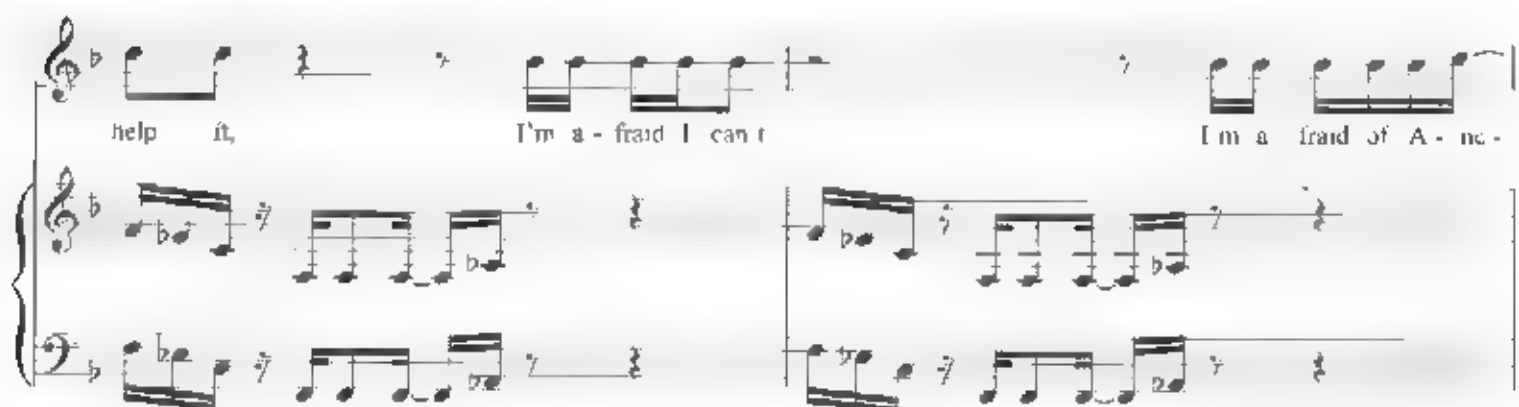
John - ny's in A -



me - r ca Da da da da ca da da da da da  
I'm a fraid of A - me -



it - eads. I'm a fraid of the world. I'm a - fraid I can't



help it, I'm a - fraid I can't I'm a fraid of A - me -



it eads. I'm a fraid of the world. I'm a - fraid I can't

help it, I'm a - fraid I can't I'm a - fraid of A - me - ri - cans.

N.C.  
John - ny's in A - me - ri - ca John - ny looks up at the stars.

*Drum rhythm*

John - ny's combs his hair and John - ny wants pus sy in cars - John - ny's in A

First system of the musical score. The vocal line (treble clef) has lyrics: "-me ri - ca. John - ny's an A -". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 7/8.

Second system of the musical score. The vocal line (treble clef) has lyrics: "-me ri - ca I'm a - fraid of A - me -". The piano accompaniment (grand staff) continues the rhythmic pattern. The key signature has one flat (B-flat), and the time signature is 7/8.

Third system of the musical score. The vocal line (treble clef) has lyrics: "ri - caas, I'm a - fraid of the world I'm a fraid I can't". The piano accompaniment (grand staff) continues the rhythmic pattern. The key signature has one flat (B-flat), and the time signature is 7/8.

Fourth system of the musical score. The vocal line (treble clef) has lyrics: "help it, I'm a - fraid I can't. I'm a - fraid of A - me". The piano accompaniment (grand staff) continues the rhythmic pattern. The key signature has one flat (B-flat), and the time signature is 7/8.



- ri - cans I'm a - fraid of the world, I'm a - fraid I can't

help it. I'm a - fraid I can't. I'm a - fraid of A - me -

- cans, I'm a - fraid of the words I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

ri - ans

Glo - ri - a -

-the - re - cap  
 God is an A

*RH Tace. 1<sup>o</sup>*

[illegible]

# Slow Burn

Words & Music by David Bowie.

108

N.C.

F

Am/F

F

Am/E

F

Am, I

1 Here shall we live  
2 These are the days

in this terrible town.  
these are the strangest of all

Ra, he price for our eyes shall squeeze them  
 These are the nights, these are the

nigh, like a fist — And the walls show a part of  
 dark — est to fall — But who knows

eyes and the doors shall per — ish. But we'll  
 ech — oes in te — ne — ment halls.

dance in the dark — and they'll play — with their lives  
 Who knows. though the years — slay them all

Chords: F, Am/E, F, Am/E

$\text{Dm}$



And the slow burn lead - ing us  
Like the slow burn lead ing us  
(%) the slow burn lead ing us

$\text{F}/\text{E}$   $\text{F}/\text{D}$   $\text{F}/\text{C}$   $\text{Dm}$

on and on and on And the slow burn  
on and on and on and on and on Like the slow burn  
on and on and on and on and on Like the slow burn

$\text{F}/\text{E}$   $\text{F}/\text{D}$   $\text{F}/\text{C}$

turn ing us round and round and round.  
turn ing us round and round and up side down There s  
turn ing us round and round and round. And

But who are we. so small in times such as these?  
fear ov - er - hear, there s fear ov er ground  
here are we. at the centre of a all

To Coda ⊕



First system of musical notation. Treble clef has a whole rest. Bass clef has a whole note chord. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand. The tempo marking "Slow" is present.

Second system of musical notation. Treble clef has a whole rest. Bass clef has a whole note chord. The piano accompaniment continues. The tempo marking "Slow" is present.

Third system of musical notation. Treble clef has a whole rest. Bass clef has a whole note chord. The piano accompaniment continues. The tempo marking "Slow" is present.

Fourth system of musical notation. Treble clef has a whole rest. Bass clef has a whole note chord. The piano accompaniment continues. The tempo marking "Slow" is present.

# Everyone Says "Hi"

Words & Music by David Bowie.

$\text{♩} = 104$

**C**

**Am**

**C**

1. Said you took a big  
2. Said you sailed a big

**Fm**

**Am**

**Cmaj7**

trip  
ship,

they said you moved a way —  
said you sailed a way

**F**

**C**

**C**

hap - pened oh so qui - et - ly they say —  
Did - n't know the right thing to say —

Am<sup>7</sup> C Em

Should - 've took a pic - ture,  
I'd love to get a let - ter,

Am Em F

some - thing I could keep, — buy a lit - tle frame, —  
like to know what's what, — hope the wea - ther's good, —

G Dm G

— some-thing cheap — for you, —  
— and it's not too hot, — for you, —

Dm 1. G C

Ev - 'ry - one says hi. —



Am7 C Am7

2. G Dm G

Dm G Dm

Em F G

Ev - 'ry - one says hi, ev - 'ry - one says

hi, ev - 'ry - one says don't stay in a sad

— place. Where they don't care how you are, ev - 'ry - one says

C Am<sup>7</sup> C Am<sup>7</sup>

hi.

B<sup>b</sup> Dm Am<sup>7</sup>

If the mo - ney is lous - y, you can al - ways come  
 If the food gets you lear - y, you can al - ways phone

A<sup>b</sup> C Am

— home. — We can do the old things,  
 — home. — We could do all the good things,

F Am Dm

we can do all the bad things. Don't stay in a  
 we could do it, we could do it, we could do it.

Em F G NC.

bad place, where they don't care how you are. Ev - 'ry - one says

Dm Em F

hi, Ev - 'ry - one says hi.

G Dm Em

Ev - 'ry - one says hi. (Ev - 'ry - one says hi.) And the girl next  
Ev - 'ry - one says  
Ev - 'ry - one says  
Ev - 'ry - one says

F G 4° to fade

door, (Ev - 'ry - one says hi.) And the guy up - stairs  
hi, And And your mum and dad  
hi, And your big fat dog  
hi,